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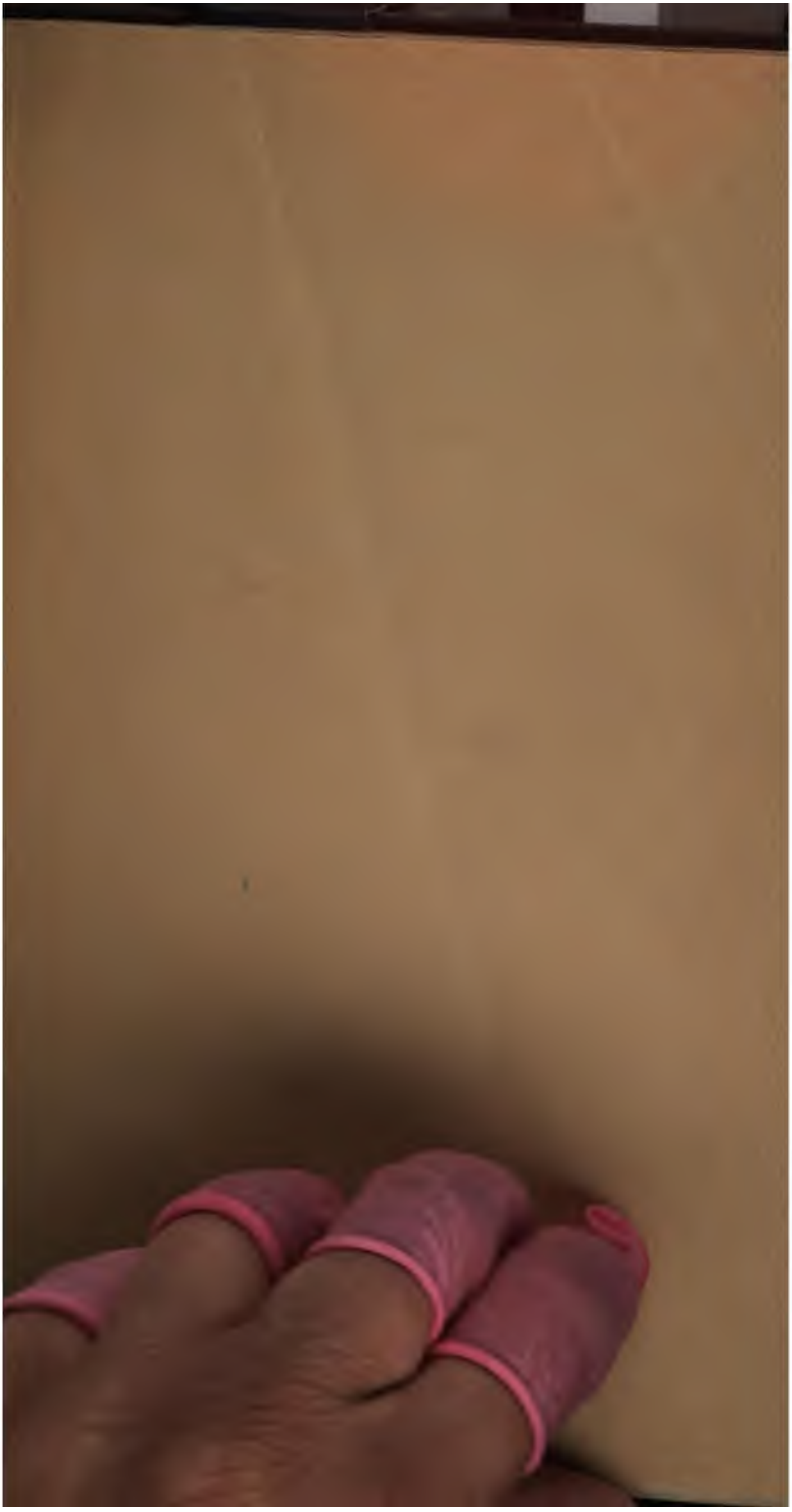


THE BEQUEST OF

ARTHUR STUART WALCOTT

Class of 1891

JUNE 1, 1923





AN

INTRODUCTORY COURSE

IN

JAPANESE

BY

CLAY MACCAULEY, A. M.

LATE PRESIDENT OF SENSHIN GAKUIN (SCHOOL FOR ADVANCED LEARNING)

TŌKYŌ, JAPAN.

SECOND EDITION.

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TO

PERCIVAL LOWELL,

EMINENT IN LETTERS AND IN SCIENCE,
THE SECOND EDITION OF THIS MANUAL IS
AFFECTIONATELY INSCRIBED.

There is, perhaps, nothing more marvellous in the world than the identity of language through all generations. Words become obsolete. New words spring into being; languages and dialects share the fate of the nations and tribes that speak them. All changes affect the fundamental principles and identity of language no more than the falling and budding leaves affect the structure and identity of the oak.

CHARLES CARROLL EVERETT.

PREFACE.

The work here made public, although from its size seemingly pretending much, will I hope be judged by students as being exactly what its title professes for it, "An Introductory Course" in the Japanese language. It is a manual for beginners, not a treatise for advanced scholars. Yet, it is not a mere primer. As far as it goes, it is an attempt at a thorough exposition of its subject. It is intended for adult minds, and demands patient study. Above all, the aim held constantly in view in its preparation has been the practical mastery of the beginnings of a correct reading, writing and speaking of the language common in polite social intercourse in Japan. This aim makes necessary an apparently slow advance for the student; but I believe that the way here opened, if faithfully followed, will leave but little for the learner to unlearn, and will in the end secure for him the most rapid real progress.

In the composition of the book, I have not hesitated to appropriate to its use whatever fit materials have been made available by the work of competent expositors of the Japanese language; but I have acknowledged direct quotation, and, for the rest, have presumed to shape in my own way the products of others' studies. In one important relation, however, I have allowed myself to offer an independent contribution to the grammatical study of Japanese. I have attempted to introduce some symmetry into, and therewith to avoid a certain

existing confusion in, the naming of the four primary verbal variations that have been accepted by Western grammarians as the forms with which an ordinary study of the Japanese verb should begin. I have felt at liberty to do this since the names for these forms are still under discussion, and, especially, since the changes I have made are not radically subversive of approved usage.

The second section,—"The Elements of Grammar,"—has been given a place in the manual not as a grammar with the ordinary pretence of the name, but as a preliminary explication of some of the most noticeable embarrassing differences that separate Japanese from English speech. A thorough grammatical study of the Japanese language, for reasons set forth in the chapter "On Method in Acquiring Japanese," does not come within the range covered by the book. A like qualification should also be applied to the "Notes on the Conversations." These notes are few and are quite elementary. They accompany only the first five conversations, and are intended merely to clear out of the student's path the most prominent and crippling obstacles to his use of the method commended in the chapter devoted to Method.

The third section,—"Practice in the Colloquial,"—may attract the attention of some scholars of Japanese on account of the comparativaly free use in it of personal pronouns,—that is to say, a use of them much more frequent than was characteristic of social speech in Japan in former years. But a change in this direction is noticeably taking place in the intercourse of the younger generation of the Japanese people, along with

their increasing familiarity with, and use of, the languages of the West.

Among the works used in the preparation of the manual, I make public acknowledgment of indebtedness to Dr. J. J. Hoffmann's, "Japanese Grammar;" to Mr. W. G. Aston's, "Grammar of the Japanese Written Language," and to his grammar of the "Spoken Language;" to Rev. William Imbrie's "English-Japanese Etymology;" to Professor Rudolf Lange's "Lehrbuch der Japanischen Umgangssprache;" and to Dr. J. H. Hepburn's "Japanese-English Dictionary;" also to the English grammatical writings of Professor W. D. Whitney. Besides, I wish to make particular mention of Professor Basil Hall Chamberlain's "Handbook of Colloquial Japanese," which I have freely used. I commend Prof. Chamberlain's book to students of this manual as a rich storehouse for them of practical grammatical exposition and illustration.

Personally, I am under obligation to several friends and helpers. To Professor Chamberlain, and to Dr. Karl Florenz, I owe profitable suggestions; to Rev. Arthur Lloyd, M. A. and to Mr. W. B. Mason, I am indebted for generous assistance in the reading of proofs of the English text. The Japanese text has been carefully read in proof by Mr. Iwao Hasunuma, Mr. Saichiro Kanda, and Mr. Hisato Kikuchi. The Japanese text of section third,—"Practice in the Colloquial,"—is a rendering into a polite yet familiar colloquial of the English given on the pages opposite. This rendering was made by Mr. Saichiro Kanda and Mr. Iwao Hasunuma; but chiefly by Mr. Hasunuma, under whose work and supervision the whole rendering received its final

form. To all these gentlemen my grateful acknowledgment is due. My thanks are also owing to the Shūeisha for the excellent typography of the book, in which, when the great difficulties attendant upon type-composition in the English language in Japan, and upon an unusual arrangement of Japanese syllabics and words are considered, comparatively few errors appear.

With the hope that this manual, however imperfectly its aim has been followed, may be helpful to those who shall accept the course of study it opens, I submit it to the indulgent judgment of its students, and of the friends of the Japanese language.

C. MacC.

Senshin Gakuin.
Tōkyō, Japan.
May, 1896.

PREFATORY NOTE

TO THE

SECOND EDITION.

A new edition of this manual having been called for, I have used the opportunity thus given to attempt considerable improvement in the work.

Errors that, under the circumstances, unavoidably appeared in the first issue, have been corrected. But of especial moment, a *Romaji* transliteration of the *Kana* text has been added to the "Conversations" which are the main and the distinctive feature of the manual. This addition has been made in answer to requests of friends. My hope is that it will lighten the labor of

the student in familiarizing himself with the *Kana* script, and hasten his acquisition of Japanese speech.

Owing to my residence at present in the United States, the supervision of the publication of this edition, necessarily made in Japan, has been undertaken by Mr. Saichiro Kanda, and Professor E. H. Vickers, to whom I express grateful acknowledgment.

CLAY MACCAULEY.

PROVIDENCE,
RHODE ISLAND.
U. S. A.
.....1906.



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AN INTRODUCTORY COURSE

IN

JAPANESE.

GENERAL INTRODUCTION.

Every existing form of human speech is a body of arbitrary and conventional signs for thought, handed down by tradition from one generation to another, no individual in any generation receiving or transmitting the whole body, but the sum of the separate givings and takings being effective to keep it in existence without essential loss. Yet the process of traditional transmission always has been, is now, and will ever continue to be, in all parts of the world, an imperfect one: no language remains or can remain, the same during a long period of time. Growth and change make the life of language, as they are everywhere else the inseparable accompaniment and sign of life.

WILLIAM DWIGHT WHITNEY.

AN INTRODUCTORY COURSE
IN
JAPANESE.

GENERAL INTRODUCTION.

This manual is named, "An Introductory Course in Japanese." The title really descriptive of the book would be,—A Progressive Course in Reading, Writing and Speaking the Polite Dialect of Tōkyō in Japan, conducted by means of the two Japanese Syllabaries, the *Katakana* and the *Hiragana*.

I. ***The Tōkyō Colloquial as Source of the prospective Japanese Language.***—But the shorter title is, after all, not very far a misnomer. The signs of the times, as the present writer sees them, indicate the rise of colloquial Japanese to the dignity of being distinctively the language of Japan. The signs of the times also point to the polite form of the dialect of Tōkyō, as the instrument of chief effect in shaping the development of the colloquial towards its culmination as the literary, scientific, official as well as popular, language of the whole people. Indeed, the Tōkyō dialect is already so much the standard of the Japanese spoken language, that, in using it, a speaker can be understood by ordinarily educated persons in any part of the empire; a fact not true of the user of any other

AN INTRODUCTORY COURSE
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JAPANESE.

GENERAL INTRODUCTION.

This manual is named, "An Introductory Course in Japanese." The title really descriptive of the book would be,—A Progressive Course in Reading, Writing and Speaking the Polite Dialect of Tōkyō in Japan, conducted by means of the two Japanese Syllabaries, the *Katakana* and the *Hiragana*.

I. ***The Tōkyō Colloquial as Source of the prospective Japanese Language.***—But the shorter title is, after all, not very far a misnomer. The signs of the times, as the present writer sees them, indicate the rise of colloquial Japanese to the dignity of being distinctively the language of Japan. The signs of the times also point to the polite form of the dialect of Tōkyō, as the instrument of chief effect in shaping the development of the colloquial towards its culmination as the literary, scientific, official as well as popular, language of the whole people. Indeed, the Tōkyō dialect is already so much the standard of the Japanese spoken language, that, in using it, a speaker can be understood by ordinarily educated persons in any part of the empire; a fact not true of the user of any other

of the many dialects of the people. Besides, the Tōkyō dialect is now the standard language for instruction in the thousands of the public schools, the medium for the debates in Parliament, the means of communication from the lecture platform and in the columns of the popular newspapers, magazines and books with which daily the printing press teems. Within one generation, that is since the Imperial Restoration of 1868, this greater revolution, this change in the expression of the Japanese intellectual life, has been begun and has been directed into the course it will in all probability take.

II. ***Parallel between Tudor English and Meiji Japanese.***—The Japanese language at the present time seems to be passing through a period very like that through which the English language passed in the Fifteenth Century, soon after the "Wars of the Roses" and the strengthening of the power of England's king by the establishment of the royal House of Tudor.

In the fall of the Shōgunate and the accompanying arousing of the people from their feudal lethargy; in the breaking down of the barriers erected about the empire; in the restoration of the Emperor to a real sovereignty; and in the removal of the Imperial throne to Tōkyō,—a general national transformation was initiated. In the course of this change, language has been radically affected. As, before the wars of Lancaster and York, among the numerous dialects of England, that of Kent and Surrey had a slight lead, and, over them all, Latin reigned as the language of the clergy and the learned, so, in Japan, before the Restoration, the dialect of Kyōto had a little precedence over the other dialects of the people, and the Chinese language controlled whatever

literature the priests and scholars put forth. The parallel seems to have followed the further progress of events in both countries. By the victory of the Tudor House in England the power of the nobles decreased. The barons were deprived of their armed retainers. Commerce began to be of great importance. The artisans' guilds were weakened. Trade and traders grew in popular esteem and increased in wealth. The Caxton printing press, the first in England, was then set up. Its publications were distributed throughout the kingdom, becoming thereby the main channels for Modern English, for which the Midland, or London, colloquial was the fountain-head. The full parallel has not yet been drawn, but, in large part, England's Fifteenth Century history has been repeated in Japan, in the present age of Meiji. Events look prophetic of a substantial repetition in Japan of the remaining events of the English Renaissance. As Latin fell into disuse in England, except as a treasury of words for service in the maturing colloquial there, so has Chinese fallen in Japan. As the dialect of Kent gave way to that of London, so has the dialect of Kyōto yielded to the colloquial of Tōkyō. The rest will probably come to pass in good time. The matured Tōkyō colloquial seems destined to become the dominant force directing the language,—literary, scientific, official and social,—of Great Japan, in a not very distant future.

III. ***Beginnings of the History of Writing in Japan.***—A glance at linguistic history in Japan, especially the history of written speech, will interest, and will probably be of some use to, the student of this manual. As far as is known, the Japanese

people of prehistoric times were not a writing people. They used a language of course, but they had no means of communication with one another other than that of spoken speech. Certainly, there are no remains of written Japanese dating earlier than at some time late in the first seven Christian centuries. Tradition reports, that at about the opening of the Christian era, under the Emperor Sūjin's reign, a regular intercourse between Japan and Korea began; that, as Chinese literature had already become widely known in Korea, many Korean immigrants into Japan and Japanese travellers returning from Korea, brought with them a knowledge of Chinese writing. Japanese tradition affirms positively, that towards the close of the Third Century, the Emperor Ōjin's son was placed under the care of a Chinese tutor and was taught the Chinese Classics. About a hundred years afterwards, at the opening of the Fifth Century, it is claimed that national records were made by a body of historiographers, adepts in Chinese writing. As the Sixth Century opened, large numbers of scholars—men of science, teachers of literature, physicians and the like—came into Japan from Korea and took important positions under the Government. So far as there was any literature in Japan then, they were its creators and guides. No attempt was made to express in writing the language of the country.

IV. ***Effect of the Incoming of Buddhism upon Literature in Japan.***—It was at the middle of the Sixth Century that Buddhism gained a permanent position in Japan. With its priests, came in full energy the varied influences of Chinese civilization.

The life of the Japanese people rapidly changed under the working of the new forces, Chinese literature and the Buddhistic creed set in motion a radical national transformation. In art and industry, the people were advanced to a position never before reached by them. Before long there were Imperial officers, appointed especially to care for education. Public schools were opened. At Kyōto, a university was organized. The topics of the course of education, however, were in the main those of China, taught in the language of China. Education did not have for its object much beyond the training of candidates for public office. Culture meant, chiefly, knowledge of the Chinese Classics. But, through the extended education, a large number of the Japanese people became skilled writers of Chinese.

V. ***Use of Chinese Ideographs in the Japanese Sentence.*** —Then it was that a new movement in writing was made, which, in time, became an influence of very great importance in the development of the Japanese language. In the Seventh and Eighth Centuries, numbers of writers attempted to express the meanings of Japanese words by the use of synonymous Chinese characters, arranged sometimes in the Chinese, sometimes in the Japanese, order of speech. With Chinese ideographs so manipulated, the two great repositories of ancient Japanese historical tradition, the *Kojiki*, 712 A.D., and the *Nihongi*, 720 A.D., were composed. But, the task of giving Chinese equivalents for Japanese words was a labor of immense difficulty. So then, as the needs of literary expression rapidly became greater, Japanese writers gradually began to use the Chinese ideographs, without much reference to their Chinese

meanings. They used them chiefly for their phonetic values. The *Man-yōshū*, a collection of poems appearing about the middle of the Eighth Century, shows the way over which the transition that was made from the old Chinese writing to writing by means of what are now known as the *Kana* syllabaries, passed. In the *Man-yōshū* the Chinese characters were written in full, but, in the main, their phonetic values for rendering the Japanese words were considered.

VI. ***Origins of the Kana Syllabaries.***—But this device for expressing the Japanese language did not last long. The work of writing down the selected Chinese ideographs was too difficult for common use. Gradually, consequently, only the main strokes of the ideographs were copied. At length only simple remnants of the original Chinese characters were left, to be written as representatives of Japanese syllables. In this way, at last, the first Japanese syllabary came into being, the *Katakana*, the remnants of forty-seven Chinese square characters, which had been chosen as the signs with which to represent Japanese sounds and words. The *Katakana* is said to have been perfected in 757 A.D., by a scholar and statesman of the Nara Era, Kibi no Makibi. The other syllabary, the *Hiragana*, is said to have been perfected by the marvellous priest Kōbō Daishi, 834 A.D., soon after the opening of the new age for Japan which followed the transfer of the Imperial throne from Nara to Kyōto, in 794 A.D. The *Hiragana* consists of abbreviations of quite a large number of cursive forms of Chinese characters. The *Hiragana* syllabics are not so simple to read and not so easy to write as the syllabics of the *Katakana*, but, as the cursive

Chinese ideographs had become the scholarly script of the Japanese in the Seventh and Eighth Centuries, the prestige of these ideographs was transmitted to the *Kana* formed from them, That prestige has remained to the present day, making the *Hiragana* much more popular than the simpler *Katakana*, when *Kana* syllabics are needed in writing the Japanese language.

VII. ***The Kana Classics of the Tenth and Eleventh Centuries.***—When the Tenth Century opened, the Japanese people thus had, at last, been provided in the two syllabaries with fairly adequate instruments for writing their own language. But, strangely, even then the homage yet paid to Chinese learning prevented the adoption of the syllabaries as the national means for literary expression. Many writers, like whom are some men even of the present day, ambitious to be esteemed scholars in eminence, continued to use Chinese ideographs and Chinese words. The *Kana* were accepted chiefly by women, and were relegated by men to a secondary place in literature. As it turned out, however, through the Tenth, and during the first part of the Eleventh Centuries, while the Kyōto Court was becoming degenerate through luxury and effeminacy, a succession of female writers, writing with the *Kana*, appeared, whose works, for example, the *Genji Monogatari* of Murasaki Shikibu and the *Makura no Sōshi* of Sei Shōnagon, were of such excellence that they are now valued as standards for the study of pure Japanese. These works embody the native language spoken by the refined and Court circles of the time in which they were written. Especially is the *Genji Monogatari* a classic of the Japanese cultured colloquial used at the close of the Tenth Century.

VIII. ***Literary Degeneracy following the political Revolution of the Twelfth Century.*** — But the promise then made for the *Kana* and for the spoken language of Japan did not reach fulfilment. A great political revolution occurred in the Twelfth Century, which, for hundreds of years afterwards, almost wholly put a stop to the development of literature; which, certainly, effectually checked the growth of any literature in the language and writing of the people. Japan became a battle field for great clans struggling for supremacy under the Emperor. With the military ascendency everywhere, letters, as a popular accomplishment, decayed. What literature came into being was created and directed almost exclusively by priests who were then, and for a long time afterwards, the only guardians of learning and letters in the empire. Whatever of general or popular interest had been aroused in letters during the preceding three centuries died away. The people were burdened with the overhard tasks of war. Literature remained in the care of the priests. But the studies of the priests were chiefly in Chinese. They added Chinese words and phrases, in large numbers, to the language as written. They neglected the colloquial of the country more and more. In fact, they made of Japanese literature, what has been styled an "almost unreadable chaos of mixed Chinese and Japanese."

IX. ***Separation between the Colloquial and the Written Language.*** —It was in this way, and during this period of civil wars, that the gulf, which in after centuries lay, and down to the present day has lain, between the so called "Written Language" and the popular speech, or "Colloquial," was opened. This

separation between the two forms of expression grew wider as the centuries passed. The Colloquial, for literary use, became increasingly neglected and degraded. The language as written, grew more and more an alien thing to the warriors and to the peasants who constituted an enormous majority of the population of the war-stricken empire.

X. ***Literary Revival under the Tokugawa Shōgunate. Age of Genroku.***—No change for the better for Japanese literature took place until towards the close of the Seventeenth Century. A hundred years previously the whole empire had lapsed into a state almost anarchic. Feudal Germany was not more completely disintegrated. But, with the close of the Sixteenth Century, arose the mighty Tokugawa Shōgunate, under which political recovery speedily took place. Then, following the political prosperity under the fifth of the Tokugawa Shōguns, a period of literary revival and achievement was started, so vigorous and rich in its way that it is now called the golden age of Japanese literature,—the age of Genroku, (1688–1703). However, the Genroku period would better be named, as it has been named, the "golden era of Chinese literature." That revival was not so much a revival of Japanese literature and the furtherance in literature of the popular language, as the study of the profound and admirable Chinese literature of the Confucian school of the *Sung* dynasty; a dynasty which had fallen before the Mongol Kublai, in the Thirteenth Century. The great Ieyasu, the founder of the Tokugawa dynasty, had been a munificent patron of literature. He did much to save valuable ancient books from destruction during the

wars he waged. When the power of Ieyasu was fully established, many of the subdued daimyōs became patrons of literature. "Clan" schools were established in many places. Learning was rapidly rehabilitated outside the priest classes. The successors of Ieyasu in the Shōgunate, followed the example set by their leader. A sort of university at Yedo (now Tōkyō) received graduates from the clan schools. Private schools also were organized for the education of the children of the artisan and peasant classes. History, the Chinese Classics, poetry and the art of composition, were the topics of study in the higher schools. The *Kana* and some Chinese writing, reading and primary mathematics, occupied the children of the common classes.

XI. ***The Mito School of Historians. The Genroku Novelists.***—The two events of the Seventeenth and Eighteenth Centuries, however, which most bore upon the course of affairs leading up to the present political and social condition of the Japanese people, and have mainly opened the way for the writing of such a book as this, were the achievements of the school of historians gathered under the patronage of the Prince of Mito, grandson of Ieyasu, and the complete amalgamation, at last, of Chinese words and Japanese linguistic forms into a standard literary language. The influence of the historical school of Mito, though a revival and popularization of the ancient records, of Japanese imperialism, of the Shintō religion and of the old Japanese literature, was to prepare the way for the complete breaking up of the Shōgunate in the present century. The further effect of the work of the writers coming forward in the literary revival,—especially the novelists—

was to do away wholly with foreign forms of expression in literature, and to make a really representative, or standard, Japanese literary language. In the Fourteenth Century, Urabe Kenkō, author of *Tsure-zure-gusa*, "Weeds of Idleness," had produced for literature, in the form first spoken of, a work which yet remains a classic of almost pure old Japanese. It was a work in which Chinese words were, in fact, set into Japanese forms of speech, without violence to the Japanese modes of expression. At the close of the Eighteenth Century, the novelist Bakin, chief among many writers whose works were widely read and exercised a powerful popular influence, perfected this endeavor to make a wholly successful incorporation of Chinese words into the Japanese sentence. At about the same time the old Japanese Classics underwent a radical critical investigation and comment, under the study of such men as Kamo Mabuchi, Motoori Nobunaga, Hida Harumitsu and others. These scholars did great service in helping onward the elaboration of what has long been known as the standard Written Language of Japan.

XII. ***The Standard Written Language.***—Thus it came about, that at the opening of the Modern Era in Japan there was in existence, recognized at last, a standard Written Language. It was a language which in form was purely Japanese. The Chinese elements in it did not affect its idioms or construction. Its Chinese constituents had become, just what the Greek and Latin elements are in English, merely parts of the vocabulary. Its Chinese words were presented, it is true, in their Chinese forms, that is, as ideographs, but they were regarded only as imported words; they took position and

underwent inflection by the use of Japanese particles, like any Japanese words. They contributed only their meanings to the Japanese sentence. There was still, at the opening of the present era, some literature for the Japanese people written in the Chinese language. Official documents, especially, were modelled after Chinese documents and were largely charged with Chinese idioms. But, this notwithstanding, Japanese literature at the opening of the present era, was almost as a whole embodied in a language distinguished by the dominance in it of Japanese forms over all the materials of which the sentences were composed.

XIII. ***Language during the Meiji Age. The Written Language.***—But during the past thirty and more years, the whole language of the country has been undergoing notable changes.

The Written Language, whose career we have just glanced at, has, so far, not been much changed except by enlargement of vocabulary. Many new Chinese terms have been added to it to meet some needs arising from the incoming civilization of the West; many European words also have been incorporated into the written speech. The Chinese words have been appropriated in their Chinese forms; the European words have been put into writing, as far as their sounds can be reproduced, by means of the syllabaries, the *Katakana* syllabics being as a rule used for this purpose. A farther important recent change in the Written Language has been a steady increase of the use of the *Kana* syllabics, placed alongside the Chinese ideographs, to give to the less educated readers either the proper pronunciation or the Japanese meanings of the ideographs.

XIV. ***Influences operating to dignify Colloquial Japanese.***—But the linguistic change of greatest moment in the new era of Japan is, as noted before, not so much one that is taking place in the Written Language, so named, as one operating on the language of common speech. The Written Language and the Colloquial, as we know, were separated centuries ago. The latter was excluded from service in honored literature, and gradually lost its earlier grace and excellence. The former became more and more the luxury of the Court writers and of the learned classes. It gradually became refined almost wholly beyond the use or comprehension of any but a very small number of the people. The present era however is, above all else, the era of the whole people. It is a portion of the growing democracy of the new age which is advancing around the world. Feudal aristocracy is gone now in Japan, as in the West. A new era with new needs has come to the East as well as to Europe and America. The people have become the heirs of all that once was the privilege of only king and noble. Law making and its administration, science, art, commerce, general industry and the like, have been taken in charge by the people. Education and literature are conducted for every one now, not for the privileged few. These being the facts characteristic of the new age, a necessity has for years been increasingly felt in Japan for the simplification and the popularization of language embodied in written form. The Japanese language written in its present form is an aristocratic appurtenance. Existing side by side with the language spoken by a people but lately released from serfdom, and now inspired by the

free individualism of the present age, it is glaringly out of place, unless it may be so modified as to be adapted to the wants of the new times.

XV. ***Probable Merging of the Written Language into the Colloquial.***—It is the judgment of the writer that this necessary modification has already been begun, and is to be carried far forward in a future not very distant. The Japanese Colloquial has already made its rising power felt in literary expression. For more than the decade past, all newspapers, whose object has been to gain circulation among the former lower millions of the empire, have been compelled to put their reading matter, in large measure, into Colloquial phrasing; to print the Colloquial extensively in the *Kana*; and to interpret their appropriated Chinese ideographs by means of *Kana* as side syllabics. With the use of movable type and printing presses, many books in fiction, science, biography, travel, etc., have, for some time now, been printed in the Spoken Language. Moreover, the numerous varieties of the *Hiragana* syllabics,—once over four hundred,—have been reduced as metal type to comparativery few standard characters. In the common schools of the country, now more than twenty five thousand in number, attended by more than three million children, also in the thousands of private schools as well as in the Middle and Higher Middle institutions, the students are studying numerous branches of modern science. These students are yearly becoming too much busied with their studies to pay proper attention to the forms and ideographs of the standard Written Language. Besides, they receive whatever instruction they get in the cultivated, expanding Colloquial.

The commercial and industrial growth of the nation has associated with it many societies, in all of which business discussions are carried on in the Colloquial. In many of these societies, reports of business and other papers are rendered in the language of common speech. The lecture platform is the place whence, daily, thousands of addresses to the people, in a refined Colloquial, are made. The number of the lecturers who change their addresses from the original Colloquial into the written style before publication, is steadily decreasing. And of the highest importance is the fact, that the speeches and debates taking place in the Houses of Parliament, also reports of the proceedings of the courts of the country, now appear in print and are put upon record, practically as they were spoken. The Government's official notices, although still put forth in the Written Language, have in the country districts *Kana* translations laid along their margins. In yet other ways the fact is made clear, that the contemned and neglected Colloquial has, by the necessities of the times, become a decided force in Japanese literature,

No insurmountable obstacle to a yet farther advance of the Colloquial to the dignity of being the language of Japan, seems to be in the way. Rather is it likely that democratic Japan will, as time goes by, put aside most that is distinctive of its medieval Written Language, along with other of its aristocratic, feudal legacies, and elaborate, for both literature and for oral intercourse, one language,—the Tōkyō Colloquial, refined, adorned and dignified with much that is worth saving from the discarded Written Speech of the past, and enriched with new verbal creations and appropriations from other

languages fit to express the growing needs of the new life of the people.

XVI. ***The Kana as Basis for the Future Medium of Literary Expression.***—Further, a simplification of the writing of the language seems to be a necessary consequence of the development of the Modern Era. The great majority of the people, even now, have not time for a mastery of the large number of Chinese ideographs that have been incorporated into the Written Language along with the adopted Chinese words. Much less, will the great majority of the people have leisure sufficient for this work in the near future. Many Chinese ideographs will, of course, for a long time remain in all writing and print, but the present prospect is, that for the Japanese people, as such, the *Kana* will more and more become the main body of their language as written. Compared with a generation ago, the books, magazines, newspapers, pamphlets, etc., today printed wholly in the *Kana*, or in *Kana* mixed with Chinese ideographs having *Kana* side translations and transliterations, are enormously great in number and are excellent in literary worth. Many educationists are beginning to recognize the fact that school pupils can not become proficient writers of a really serviceable list of Chinese ideographs and at the same time master the curriculum of studies necessary for them to gain more than an elementary acquaintance with the modern sciences and industries. One or the other effort must at length give way. It is hardly probable that the learning of ideographs will push aside the modern educational curriculum. Especially is this not probable, since a simple syllabary is at hand which

can easily be so modified as to express all that is necessary or desirable in the literature of modern science, art, industry, politics, religion, and philosophy.

To some persons, this opinion may seem far from predicting the course events will take, but those who are familiar with the facts, know that the domain of the *Kana* is daily widening, and that no insuperable difficulty lies in the way to making the *Kana* the instrument for embodying in writing the whole intellectual life of the people. Conservative impulse; fancy for a greater show of learning; the love of artistic grace which has long made the writing of Chinese ideographs one of the fine arts in Japan; and the ability to write the ideographs which scholars of mature years now possess,—chiefly these are especially strong reasons for resistance to the prospective acceptance of the *Kana* as the instrument for writing Japanese. But even these reasons will scarcely be able to withstand long the necessities accompanying the maturing of modern civilization in the country. Economy of time for the student, and for the man of business; economy of capital and labor in the printing office which now must carry thousands of fonts of type for unnecessary Chinese ideographs; the demands of the lower classes for information and literary diversion which they can not gain from books offered to them made up of ideographs they can not understand; these, and other reasons, will in all probability secure as time goes on, a recognition of the excellence of the *Kana*,—will go a long way towards making the *Kana* at last the one vehicle for Japan's written and printed thought.

The effort now making to substitute for ideographic writing the *Romaji* which is in use among many of the world's peoples, and the progress that *Romaji* transliteration of Japanese speech shows in many directions, is only an additional argument for the necessity here claimed for the simplification of the writing of the language of Japan. Either the *Kana* or the *Romaji* will supply the imperative want. The present work has utilized the *Kana*, chiefly, for the reason that it is material distinctively national in quality, and is consequently immediately available for the whole people; but this use is in no way to be regarded as antagonistic to the work of those who seek to popularize *Romaji* for the writing and printing of Japanese. The goal aimed at will be reached by either way. The path of least resistance seems to be that of the *Kana*.

XVII. ***The Service this Manual may render to a Student of the Japanese Language.***— This manual having been prepared as an exposition of the polite Tōkyō dialect, by means of the two Japanese syllabaries, the *Katakana* and the *Hiragana*, may therefore be properly named "An Introductory Course in Japanese."

And, however much the writer may be at fault in his speculations upon the future of the *Kana* and the Colloquial, just given, at least this is true of the book,—the student who faithfully studies and masters what is here offered him, may feel confident that he can travel throughout Japan and make himself understood wherever he may go; and that he can express his thoughts in writing so that his words can be read by every ordinarily educated man, woman, and child with whom he may

communicate. Moreover, he will have opened up to him a growing realm of literature, consisting of newspapers, magazines and books; a domain not dominant yet, to be sure, but large enough to occupy his researches for a long time, and valuable enough to inform him of the regular current of events in the country, and to acquaint him with the people's simpler poetry, fiction, history, biography, and even with some of the deeper thought of the Japanese in matters of science, ethics and religion.

XVIII. ***Special Suggestions for using this Manual.***

Let the student remember that this book offers "A Progressive Course" of study. It is not to be passed over by "leaps and bounds," but by slowly taken steps. Each step should be made carefully. Nothing connected with it should be ignored or neglected, if one would reach the desired goal.

1. Read the "Exercises" set forth,—over and over again and aloud,—according to the rules of pronunciation given with them.

2. Write the syllabics in each "Exercise" until they become perfectly familiar to the eye, and are reproduced in imagination when pronounced.

3. Do not be impatient at not receiving English equivalents for Japanese words, at the outset. Accept the "Exercises" as though they were so many vocalizations for elocution, or five finger movements in piano study.

4. In the Second Section do not study only the Romaji renderings of the Hiragana syllables. The Romaji is given there mainly for the purpose of enabling the student to master the Hiragana.

5. In the Third and most important Section of the Manual, a Romaji transliteration has been inserted in the present edition, in compliance with many requests received by the writer from European students, but it should be considered a means and not at all the end that is to be achieved. Mastery of the Kana in both forms is a prerequisite for successful use of the Third Section.

6. Read all the "Exercises" after the manner of the Japanese. That is, read commencing at the right hand side of the page, following the columns downwards and continuing, column by column, towards the left.

7. "Examples," "Illustrations," and "Illustrative Words" and "Phrases," of the Japanese syllabics and words,—all Japanese writings incorporated into the English text of the book, are to be read after the manner of the reading of English, that is, from left to right, across the page.

SECTION FIRST.

THE SYLLABARY:

WRITING AND PRONUNCIATION.

It was unfortunate for an inflected tongue like the Japanese to be obliged to resort to China for an alphabet; and although a thoroughly practical and convenient set of characters, of syllabic value, easy to write and to read, was at one time devised, being made out of parts of Chinese ideographs, it is of very restricted use; and the mode of writing generally employed for literary texts is the greatest existing obstacle to the acquirement of the language.

WILLIAM DWIGHT WHITNEY.

CHAPTER I.

THE KATAKANA.

1. The *Katakana* is the simplest and most easily remembered group of the signs by which the Japanese express the sounds of their language. Although it is not so much in popular use as the other form of the syllabary, the more elaborate and difficult *Hiragana*, it opens the way, better than the *Hiragana*, for students beginning a study of the unique orthography and pronunciation of Japanese speech. Japanese words, as written and as pronounced, like English written and spoken words, are in large measure—though not in so large a measure as in English,—divergent. Once, in Japan as in England, writing was practically a real representation of speech. That relationship, however, disappeared in both countries with the movement of each growing colloquial away from the conservative writing. He, therefore, who would study Japanese that he may know it, as the Japanese people know their language, should do just what a successful student of English must do,—see and speak words as they are written and spoken at home. The *Kana* syllabary is the instrument used for showing how Japanese is written, and how, through laws of syllabic combinations, it is sounded. Children in Japan are taught first the *Katakana*. Students from the West can not do better than take the same comparatively easy path into the Japanese language. Having learned, by means of the *Katakana*, the peculiarities of the word formations and of the mutual relations of the sounds of the language, the student will find his way onwards, with the *Hiragana* as chief means of help, made comparatively smooth and successful.

	A	I	U	E	O	
	ア *a*	イ *i*	ウ *u*	エ *e*	オ *o*	
K	カ *ka*	キ *ki*	ク *ku*	ケ *ke*	コ *ko*	
G	ガ *ga*	ギ *gi*	グ *gu*	ゲ *ge*	ゴ *go*	
S	サ *sa*	シ *shi*	ス *su*	セ *se*	ソ *so*	
Z	ザ *za*	ジ *ji*	ズ *zu*	ゼ *ze*	ゾ *zo*	
T	タ *ta*	チ *chi*	ツ *tsu*	テ *te*	ト *to*	
D	ダ *da*	ヂ *dji*	ヅ *dzu*	デ *de*	ド *do*	
N	ナ *na*	ニ *ni*	ヌ *nu*	ネ *ne*	ノ *no*	ン *n*
H	ハ *ha*	ヒ *hi*	フ *fu*	ヘ *he*	ホ *ho*	
B	バ *ba*	ビ *bi*	ブ *bu*	ベ *be*	ボ *bo*	
P	パ *pa*	ピ *pi*	プ *pu*	ペ *pe*	ポ *po*	
M	マ *ma*	ミ *mi*	ム *mu*	メ *me*	モ *mo*	
Y	ヤ *ya*	イ *(y)i*	ユ *yu*	エ *(y)e*	ヨ *yo*	
R	ラ *ra*	リ *ri*	ル *ru*	レ *re*	ロ *ro*	
W	ワ *wa*	ヰ *(w)i*	ウ *(w)u*	ヱ *(w)e*	ヲ *wo*	

CHAPTER II.

THE SEPARATE SYLLABLES.

At the outset the student should familiarize himself with the syllabary characters separately, that is, as distinct wholes in form and in sound.

In accordance with the sounds they represent, the syllabics may be classified as, I. VOWEL SYLLABLES, and as, II. CONSONANT SYLLABLES.

I. VOWEL SYLLABLES.

ア	イ	ウ	エ	オ
A	I	U	E	O

2. These syllables are pronounced as pure vowels, having much the qualities of the vowels *a*, *i*, *u*, *e*, *o*, of the European "Continental" alphabets. In the English alphabet, approximate equivalents for their sounds may be rendered by the vowels *a*, *i*, *u*, *e*, *o*, as pronounced in the following words :—

a in ***part***, which is very like the ordinary sound of ア

i „ ***pique***, „ „ „ „ „ „ „ „ イ

u „ ***pull***, „ „ „ „ „ „ „ „ ウ

e „ ***prey***, „ „ „ „ „ „ „ „ エ

o „ ***port***, „ „ „ „ „ „ „ „ オ

In the Japanese syllabary these five characters,—the vowel syllables,—do not represent vowels as the

letters *a*, *e*, *i*, *o*, *u*, of the English and the "Continental" alphabets represent vowels. The vowel letters of the European alphabets are, as a rule, mere signs of vowel sounds, and, as such, take part in the formation of every syllable and word. In the Japanese syllabary, however, these vowel characters are all independent words, whose sounds happen to be the sounds of pure vowels. They are not necessary either to the writing, or to the pronunciation, of any of the other characters of the syllabary. Their existence in any word is a matter of contingency. In fact,—*each character of the Japanese syllabary is an independent whole.* The consonant syllables, of course, contain vowel elements, but these elements are integral parts of the syllables. They are in no way derived from the five above named characters, whose sounds are those of pure vowels.

EXERCISE FIRST.

エ ウ オ エ ア イ オ ウ イ ア
オ オ エ イ ウ オ ウ エ ア エ
ウ ア イ ウ エ ア エ イ オ イ
ア イ ウ ア オ エ イ ア ウ オ
イ エ ア オ イ ウ ア オ エ ウ

II. CONSONANT SYLLABLES.

The combination of consonantal and vowel elements for the purpose of linguistic expression, tends to modify, more or less, both these vocal elements. In the Japanese language this tendency becomes noticeable for consonantal elements, in the formation of several of the consonant syllables. The changes which the vowel elements undergo, become audible chiefly as the effect of the interaction of the sounds of associated syllables. In

the present chapter, which is given to the study of the separate syllables, some of the changes affecting consonantal elements are noticed.

The vowel elements of the syllables here illustrated, should be read for the present, as given above, that is, with the sounds of *a, i, u, e, o,* in the words *part, pique, pull, prey* and *port.*

1. K SERIES.

カ	キ	ク	ケ	コ
KA	KI	KU	KE	KO

3. These syllables are pronounced by combining the consonantal element of the English letter *k* with the pure vowel sounds as just illustrated.

EXERCISE SECOND.

2.					1.				
オ	エ	ウ	イ	ア	コ	ケ	ク	キ	カ
カ	カ	カ	カ	カ	カ	カ	カ	カ	カ
オ	エ	ウ	イ	ア	コ	ケ	ク	キ	カ
キ	キ	キ	キ	キ	キ	キ	キ	キ	キ
オ	エ	ウ	イ	ア	コ	ケ	ク	キ	カ
ク	ク	ク	ク	ク	ク	ク	ク	ク	ク
オ	エ	ウ	イ	ア	コ	ケ	ク	キ	カ
ケ	ケ	ケ	ケ	ケ	ケ	ケ	ケ	ケ	ケ
オ	エ	ウ	イ	ア	コ	ケ	ク	キ	カ
コ	コ	コ	コ	コ	コ	コ	コ	コ	コ

2. G SERIES.

ガ	ギ	グ	ゲ	ゴ
GA	GI	GU	GE	GO

4. The sound heard in the English *g* hard, spoken in such words as *garb, gig, good, gate* and *go*, is rendered in Japanese by the K series of syllables, written with the addition to the right of the syllables of the mark (゛) called the *nigori* "impurity," or sign of impurity in sound.

Examples:—

カ ガ is read *ka ga* カ ゴ is read *ka go*

ケ ゴ „ „ *ke go* ケ ギ „ „ *ke gi*

ク ギ „ „ *ku gi* ク ゲ „ „ *ku ge*

ガ ク „ „ *ga ku* ゴ ク „ „ *go ku*

ガ ケ „ „ *ga ke* ギ ギ „ „ *gi gi*

ゲ ゲ „ „ *ge ge* グ ゴ „ „ *gu go*

5. This rule is without exception when these syllables *begin* words. Also, in some parts of Japan, these syllables represent the hard *g* sound wherever placed.

It should be noticed here, however, that in Central Japan, especially in Tōkyō, when these syllables *do not stand at the beginnings* of words, their consonantal element becomes like *ng* in the word *singer*.

a. Thus カ ゴ is read in Tōkyō not *ka-go* but *kang-o*:— observe, the reading is not *kan-go* but *kang-o*, or *ka-ngo*.

Examples:—

クギ is read *kung-i*, or *ku-ngi*.

カガ „ „ *kang-a*, „ *ka-nga*.

ケギ „ „ *keng-i*, „ *ke-ngi*.

ギギ „ „ *ging-i*, „ *gi-ngi*.

グゴ „ „ *gung-o*, „ *gu-ngo*.

ゴゲ „ „ *gong-e*, „ *go-nge*.

b. The syllable ガ *ga*, when used as a particle, is usually pronounced as though it were written *nga*.

Examples:—

ガク	ガ	カケタ	カ	is read
ga-ku	*nga*	*ka-ke-ta*	*ka.*	
ケイキ	ガ	ゴク	キイ	„ „
ke-i-ki	*nga*	*go-ku*	*ki-i*	

クギ ノ キキ ガ イカガシイ „ „
ku-ngi no kiki nga i-ka-nga-shi-i.

3. S SERIES.

サ	シ	ス	セ	ソ
SA	SHI	SU	SE	SO

6. These syllables, with the one exception シ *shi*, are pronounced by combining the consonantal element of the English letter *s* sharp with the pure vowel sounds.

The Japanese of Central Japan are unable to combine the consonantal element of *s* with the vowel sound *i*. They can more easily, in this relation, sound the *sh* of such a word as *shield*. They therefore read シ *shi*, not *si*.

For example:—

ア シ *a shi*, イ シ *i shi*, ウ シ *u shi*, エ シ *e shi*, and オ シ *o shi*.

EXERCISE THIRD.

2.

シ ソ ス セ サ
ガ ガ ア キ カ
ク イ シ ソ サ

シ ソ ス セ サ
ゲ ク グ イ カ
キ イ キ ゴ セ

シ ソ ス セ サ
ゴ ゲ コ ガ ク
ク キ シ イ イ

1.

ソ セ ス シ サ
ガ キ サ ゲ カ

ソ セ ス シ サ
シ コ シ カ ケ

ソ ア ア ウ ク
コ セ ス シ サ

ソ エ イ イ ア
ゲ セ ス シ サ

ソ ゴ ス シ サ
グ セ ソ コ キ

4. Z SERIES.

ザ	ジ	ズ	ゼ	ゾ
ZA	JI (DJI)	ZU (DZU)	ZE	ZO

7. The S series of consonant syllables, by the addition of the *nigori* (゛), is changed into a series representing Z sounds. Most of these syllables are pronounced by combining the consonantal element of the soft *s* in such words as *rose*, or that of the *z* in *maze*, with the vowels.

8. The syllable ジ, however, represents practically the sound *dji*, and the syllable ズ has much of the sound *dzu*. These are the changes that the consonantal element of soft *s* receives in Japanese speech before the *i* and *u* vowel sounds.

For example :—

カザ is read *ka za*, but

カジ becomes *ka ji* (*dji*), and

カズ „ *ka zu* (*dzu*).

a. The negative ending ズ, of a verbal form, is pronounced distinctly *dzu* not *zu*.

Examples :—

カカズ is read *ka ka dzu*.

カクサズ „ „ *ka ku sa dzu*.

EXERCISE FOURTH.

2.

ゾ ソ ス キ サ
ク ク ズ シ ガ
ゴ シ キ ク ス

サ ソ ス コ ア
ク コ ク ゴ カ
イ イ セ シ シ

セ ク コ ジ ザ
キ サ ク ケ グ
ソ シ ジ イ サ

1.

ゾ ゼ ズ ジ ザ
ク イ キ ギ ザ

コ カ ズ ジ サ
ゾ ゼ サ ゴ ジ

カ セ キ ジ ザ
ゾ キ ズ カ カ

エ ケ ク ジ サ
ゾ セ ズ キ グ

ゾ サ ウ ジ ザ
コ セ ズ ク キ

5. T SERIES.

タ チ ツ テ ト
TA CHI TSU TE TO

9. Most of these syllables are pronounced by combining the consonantal element of the English letter *t* with the pure vowel sounds.

The combined sound *ti* and *tu*, however, do not exist in the Japanese language. The nearest approaches to them are made in the syllables チ, *chi* (*tchi*) and ツ, *tsu*. These syllables have therefore found place in the T series.

EXERCISE FIFTH.

2.

トタチゴア
ザテレサカ
イコクツツ

トカツササ
ヅスレガタ
キタカテテ

ツクウトク
ギサスケセ
キスイイテ

1.

トテツチタ
イタチタタ

トテカチタ
クキツチチ

トテツチタ
スコキカツ

トテツチタ
コスイソテ

トテツイタ
カサタチト

6. D SERIES.

ダ	ヂ	ヅ	デ	ド
DA	DJI(JI)	DZU(ZU)	DE	DO

10. Most of these syllables are pronounced by a combination of the consonantal element of the English letter *d* with the pure vowels. For *di* and *du* the Japanese organs of speech enunciate *dji* and *dzu*.

EXERCISE SIXTH.

2.					1.				
セ	ク	キ	タ	ト	ド	デ	ヅ	ヂ	ダ
グ	ダ	ド	ダ	ド	ク	ゲ	タ	ク	ダ
ツ	ケ	ク	レ	キ	ド	デ	ク	ヂ	ダ
					キ	イ	ヅ	キ	イ
ク	ジ	ト	テ	ト	ド	デ	カ	ヂ	ダ
ジ	ダ	ギ	ダ	ガ	セ	カ	ヅ	セ	イ
ク	イ	レ	イ	キ	イ	タ	キ	イ	ガ
ク	キ	ド	カ	ツ	ド	デ	ケ	ヂ	ダ
ド	ダ	カ	ド	ダ	ダ	キ	ツ	カ	イ
イ	テ	タ	タ	レ	イ	レ	キ	タ	ギ

7. N SERIES.

ナ	ニ	ヌ	子	ノ	ン
NA	NI	NU	NE	NO	N

11. These syllables are pronounced by combining the consonantal element of the English letter *n* with the pure vowels.

In this series the character ン, used as a final *n* sound for syllables and words, properly has place, although its quality is often more like that of the *ng* sound of the word *song*, than that of the pure *n* in *man*.

12. This ン *n* syllabic had another peculiarity, to which attention may be called here, namely, that of being pronounced *m* before the labials, or syllables of the B, M and P series.

For example:—

カンムリ is read *kam mu ri*, not *kan mu ri*, チンブツ is read *chim bu tsu*, not *chin bu tsu*; and エンピツ is read *em pi tsu*, not *en pi tsu*.

EXERCISE SEVENTH.

2.	1.
ツ 子 ヌ ニ ナ	ズノ子ヌニナ
ナ ツ キ ジ ガ	ンニナヌナニ
ト ニ キ ヌ ナ	セノ子ヌニナ
ノ チ ノ ク ク	ンナニニニヌ
チ ス エ ノ ニ	ケナ子ヌニナ
ン ナ ダ ト シ	シ子ヌ子ヌ子
ス レ テ ア ニ	クノ子ヌニナ
ノ ノ ツ ナ ク	レノ子ナ子ノ
コ ギ ド タ キ	タノ子ヌニナ
	ンヌノノノナ

8. H or SPIRANT SERIES.

ハ	ヒ	フ	ヘ	ホ
HA	HI	FU (FWU)	HE	HO

13. These syllables, with the exception of フ, are pronounced—approximately only—by combining the consonantal element of the English letter *h* with the pure vowels. *These syllabics, however, are spirant rather than aspirate in quality.*

The character フ is pronounced by means of an impure, or labial, English *f* sound, in combination with the vowel *u*. The enunciation, gently breathed, of such a word as *fuu*, would most nearly express フ, in English speech.

EXERCISE EIGHTH.

2.

フ	ハ	ヘ	ホ	ハ
ヌ	タ	ン	ガ	ナ
ケ	ゴ	コ	イ	シ
ヘ	ナ	ヒ	ヒ	ホ
ダ	ホ	ノ	ソ	グ
テ	ス	コ	ク	ス
カ	ヘ	ハ	ヒ	ヒ
ク	イ	ダ	ド	ガ
ス	ジ	ギ	コ	シ

1.

ホ	ヘ	フ	ヒ	ハ
子	イ	デ	キ	ハ
ホ	ヘ	フ	ビ	ハ
ス	ス	チ	ガ	イ
ホ	ヘ	フ	ヒ	ハ
テ	タ	ナ	ト	ダ
ホ	ヘ	フ	ヒ	ハ
ド	ソ	シ	サ	チ
ホ	ヘ	フ	ヒ	ハ
イ	ド	ジ	ク	フ

9. B SERIES.

バ	ビ	ブ	ベ	ボ
BA	BI	BU	BE	BO

14. The H series, modified by the *nigori* (゛), stands for the combination of the consonantal element of the English letter *b* with the pure vowels.

EXERCISE NINTH.

2.

ニ	ソ	タ	レ	キ
ブ	バ	バ	ビ	ブ
子	イ	子	ト	イ
ナ	ソ	タ	レ	キ
ン	ビ	バ	ボ	ボ
ブ	ク	コ	ツ	子
ニ	ソ	タ	レ	キ
バ	ブ	ブ	ブ	ブ
ン	ツ	ン	イ	ツ

1.

ボ	ベ	ブ	ビ	バ
ギ	イ	ビ	ク	バ
ホ	ベ	ブ	ビ	バ
キ	ベ	ブ	ン	ヂ
ボ	ベ	ブ	ビ	バ
ク	キ	ツ	ソ	グ
キ	ベ	ブ	ビ	バ
ボ	ン	ジ	タ	カ
ボ	ベ	ブ	ビ	バ
ン	ツ	コ	ジ	ケ

10. P SERIES.

パ	ピ	プ	ペ	ポ
	PI	PU	PE	PO

15. A small circle (゜) called the *han nigori*, "half impunity" placed at the right of the H series of syllables,

represents, in Japanese speech, a combination of the consonantal element of the English letter *p* with the pure vowels.

EXERCISE TENTH.

2.					1.				
ニ	ゴ	カ	ア	ノ	ポ	ポ	プ゜	ピ゜	パ
ン	ト	ヘ	ゾ	ゾ	ク	ン	ン	ン	ン
ヂ	レ	ス	サ	ク	ポ	ポ	プ゜	ピ゜	ガ
ン					ク	ン	ン	ン	子
ヌ	キ	オ	フ	ウ	リ	レ	パ	ペ	ポ
ス	イ	ヂ	イ	ツ	ツ	ツ	レ	ン	カ
ビ	テ	ズ	テ	レ	パ	ポ	ヤ	キ	ン
ト									
					ポ	パ	ポ	ピ゜	パ
シ	ガ	ア	コ	ナ	カ	タ	ツ	カ	チ
ン	ン	カ	ト	ス	ポ	パ	ポ	ピ゜	パ
ピ゜	ギ	ク	バ	ビ	カ	タ	ツ	カ	チ

11. M SERIES.

マ	ミ	ム	メ	モ
MA	MI	MU	ME	MO

16. The consonantal element of the English letter *m* combined with the pure vowels sounds best represents these syllables.

EXERCISE ELEVENTH.

2.					1.				
ハ	カ	サ	マ	子	モ	メ	ム	ミ	マ
ン	ミ	ノ	ケ	マ	ム	ゲ	ガ	ミ	マ
ム	ン	ミ	テ	キ	モ	メ	ム	ミ	マ
ア	カ	サ	ニ	子	ミ	イ	ダ	メ	ミ
タ	メ	ム	モ	ミ	モ	メ	ム	ミ	マ
マ	イ	レ	ツ	ズ	ジ	ク	ゴ	コ	メ
タ	タ	ス	モ	メ	モ	メ	ム	ミ	マ
カ	ヅ	ミ	エ	イ	ノ	ゾ	チ	キ	ク
サ	子	カ	ク	ケ	モ	メ	ム	ミ	マ
ズ	テ	キ	ヒ	ン	ト	レ	子	ヌ	ゴ

12. Y SERIES.

ヤ	ユ	ヨ
YA	YU	YO

17. These syllables are pronounced by combining the consonantal element of the English letter *y* with the pure vowels.

18. NOTE. It will be observed that a syllable for *yi* or *ye* does not appear. No special characters having these sounds exist in the Japanese language. The character イ *i* is often spoken as though it were *yi*, so also is the

character 井 (*w*) *i* which is given in the W series. The character 𛀆 (*w*) *e*, given in the W series is also often spoken *ye*. It is almost a matter of indifference whether 𛀆 is pronounced *ye* or *e*.

EXERCISE TWELFTH.

2.					1.				
タ	子	ミ	マ	ヨ	ハ	フ	マ	ヨ	ヤ
ヤ	ヤ	ザ	ユ	ウ	ヤ	エ	ヤ	ド	バ
レ	ス	メ	ゲ	チ	ツ	ヘ	マ	ヤ	ヤ
					ユ	ヤ	ユ	ヨ	ニ
ヤ	ニ	マ	メ	ユ	ツ	ヒ	ミ	ヨ	ヤ
イ	ヤ	ヤ	ヤ	バ	ヤ	ヤ	ヤ	ビ	ス
バ	キ	ク	ス	ナ	ヨ	ユ	モ	ヨ	ヤ
					メ	ズ	ズ	リ	キ
ツ	ヤ	ユ	ミ	ユ	ヤ	ユ	フ	ヨ	ヤ
ヨ	イ	ダ	ヨ	ダ	子	メ	ヨ	カ	マ
ミ	バ	ン	レ	キ					

13. R SERIES.

ラ	リ	ル	レ	ロ
RA	RI	RU	RE	RO

19. These syllables can not be represented by means of English vocables, just as they are pronounced in Japanese speech. But, the consonantal element of the English letter

r combined with the pure vowel sounds most nearly reproduces this series. Especially is it to be noticed, that the character, リ *ri* is often spoken more as if it were a softly enunciated *dri* than a distinct *ri*. Moreover, no one of the R syllabics ever receives the sound of the European rolling *r*.

The characters ル *ru* and ロ *ro*, like リ *ri*, often seem to involve the consonantal element of *d* in pronunciation.

EXERCISE THIRTEENTH.

2.

ト	チ	カ	ユ	ヤ
ン	ヨ	レ	ル	ラ
デ	ギ	ラ	イ	イ
モ	ヒ	オ	ユ	ソ
ト	カ	ツ	ル	シ
ム	リ	ル	リ	リ
ア	ル	ソ	ナ	ホ
ヤ	ヰ	ヨ	カ	マ
ウ	ラ	グ	レ	レ
レ	ン			

1.

ロ	レ	ル	リ	ラ
バ	イ	リ	ヒ	チ
ロ	レ	ル	リ	ラ
ビ	キ	フ	ジ	イ
ロ	レ	ル	ハ	ラ
ヒ	ン	ス	リ	ク
ロ	レ	ル	リ	ラ
シ	ツ	ル	キ	シ
ロ	ヤ	ア	リ	ラ
ク	ル	ル	ン	ン

SPECIAL NOTE :—

THE CONSONANTAL ELEMENT OF L.

20. In the Japanese language there is no equivalent for the English consonant *l*. Recently, that is, since the Japanese people have come into intimate relations with

Occidental languages and literature, the need of some equivalent for the Western *l* has been felt by some native linguists, especially that they may better represent foreign words in Japanese newspapers and books. It has therefore been proposed by some scholars to introduce into the syllabary an L series, by a *han-nigori* marking of the R syllabics, as,—

ラ゜	リ゜	ル゜	レ゜	ロ゜
LA	LI	LU	LE	LO

Attention is called here to this proposition, that students of the language may understand the meaning of the R syllabics *nigoried*, should they happen to come across them in their readings.

14. W SERIES.

ワ	ヰ	ウ	ヱ	ヲ
WA	(W)I	(W)U	(W)E	WO

21. These syllables are most nearly pronounced by a combination of the consonantal element of the English letter *w* and the pure vowels.

22. The W syllables undergo important changes in combination with other syllables :—

a. At the beginning of a word ヲ *wo*, invariably drops its *w* sound.

b. The pronunciation of ヰ (*w*)*i*, varies as *i*, *wi*, and *yi*, according to association.

c. The pronunciation of ヱ (*w*)*e*, is almost indifferently *e*, *we*, or *ye*.

d. As a particle ヲ *wo* retains its *w* sound.

e. The syllable ヴ *u*, sometimes pronounced *wu*, has been adapted by many Japanese, by the use of the *nigori* (゛) ヷ, to represent the sound of the English *v*.

In the following exercise read the syllables as given above. Do not forget to drop the *w* sound from ヲ *wo* when it begins a word.

EXERCISE FOURTEENTH.

1.

ワ	ア	ヲ	ヰ	ク
ビ	ワ	チ	ル	エ
ワ	フ	ヲ	ヰ	エ
ガ	ワ	カ	ド	バ
ワ	レ	ヲ	ヰ	ウ
ケ	ワ	ケ	ギ	エ
ワ	セ	ヲ	ヰ	エ
キ	ワ	ル	ゴ	ン
ワ	ウ	ヲ	ヰ	ヤ
ル	ヲ	リ	ン	ク

2.

ヲ	ア	ヲ	ワ	ミ
ト	ヲ	リ	ヅ	ガ
メ	ダ	ハ	カ	カ
				ザ
ア	ヲ	ヲ	ワ	レ
ヲ	リ	カ	ス	バ
バ	メ	メ	ル	
ア	ヲ	リ	タ	グ
ニ	ク	ヰ	ル	バ

CHAPTER III.

THE SYLLABLES AS AFFECTED BY JUXTAPOSITION.

23. When the vocal elements of the Japanese language are brought together by the pronunciation of juxtaposed syllabics, many modifications of their original values become audible. Both consonantal and vowel sounds undergo changes, some of which are of radical importance to a learner of the language. These modifications are noted and illustrated at considerable length in the present chapter. Many of the "Examples," and "Illustrative Words" given, however, are but seldom,—some of them never,—met with in common speech. They are put forward here, not that place need ever be found for them in the student's vocabulary, but simply that they may furnish the student with ample exercise in learning the phonetic changes which take place through the various associations of the Japanese vocal elements. These changes should be carefully studied.

I. VARIATIONS OF VOWEL SOUNDS.

24. The vowel syllables, better than the consonant syllables, retain their full values under juxtaposition. These syllables seldom appear except at the beginnings of words; consequently they are not often prevented from free utterance by antecedent consonants. They receive almost invariably the sounds already given, of *a* in *part*, of *i* in *pique*, of *u* in *pull* and of *o* in *port*. Their quantity in utterance may be long or short, but their true quality does not perceptibly change.

25. This fact, however, does not hold good of the vowel elements *which are incorporated in the consonant syllables.* The consonant syllables occur under all kinds of relations in speech ; at the beginnings, in the middles, and at the ends of words. Their vowel sounds are lengthened and shortened, rounded and flattened, long drawn and almost silenced, by the changing vocalization of their associated consonants. These changes very rarely, if ever, happen to the vowel syllables. Specifically :—

26. *a.* The *a* element of カ *ka* and of the rest of the consonant syllables containing *a*, is often so flattened that it sounds much like *a* in *past* or in *mash*.

27. *b.* The *i* element of キ *ki* and of all the other consonant syllables containing *i*, often becomes hastened and shortened into the sound of *i* in *pick*. Under some circumstances this sound is so lightly touched that it is almost inaudible.

28. *c.* The *u* element of ク *ku* and of all the consonant syllables containing *u*, frequently becomes so much shortened that it is much like the *u* in *put*. This sound, like that of *i*, is also often so lightly enunciated that it is practically silenced.

29. *d.* The *e* element of ケ *ke* and of all the consonant syllables containing *e*, is often so rounded and shortened that it is much like the *e* of *pen*.

30. *e.* The *o* element of コ *ko* and of all the consonant syllables containing *o*, is often so slowed and lengthened that it is sounded much like the *o* in *pore*.

31. The interaction of the consonant syllables occasions, consequently, such modifications of their vowel elements in speech, that these elements are sounded, according to circumstances, much as,—

a	either	in	***part***	or	in	***past***
i	„	„	***pique***	„	„	***pick***

u „ „ *pull* „ „ *put*
e „ „ *prey* „ „ *pen*
o „ „ *pore* „ „ *port.*

32. These changes can not be well indicated by written examples. But, a good working direction for the student who may not have opportunity for intimate intercourse with the Japanese people, may be found in his remembering that, as a rule, these changes are the results of the positions naturally taken by the vocal organs in an ordinary enunciation of the various combinations which the Japanese language makes of the consonantal and pure vowel sounds.

33. *α.* The following words, however, can be regarded as illustrations of the changes just referred to :—

アマシ contains both round and flat *a*, *amashi*
キリン „ „ long and short *i*, *kirin*
クブン „ „ „ „ „ *u*, *kubun*
ケゲン „ „ „ „ „ *e*, *kegen*
ボンゴ „ „ short and long *o*, *bongo*

34. *β.* The quickening or silencing of the *i* and *u* sounds is exemplified in the pronunciation of such words as,

シタ *shi ta*, which, with one of its meanings, is generally sounded like *sh'ta*
ツキ *tsu ki*, which, with one of its meanings, is generally sounded like *ts'ki*

and マツ *ma tsu*, which, with one of its meanings, is generally sounded like , , . *mats'*.

This peculiarity will receive further attention on another page.

II. CHANGES IN THF VOWEL SYLLABLES.

The vowel syllables, when in juxtaposition, are generally affected as follows :—

35. *a.* The pronunciation of a doubled vowel syllable is practically that of a double long, or slow, sound of the vowel; *e.g.* ア ア *a a*=*ā*, イ イ *i i*=*ī*, ウ ウ *u u*=*ū*.

オ オヂ is *ōji*, イ イ エ is *iye* or *īe*, エ エ is *ē*.

This combination, however, very rarely occurs.

36. *b.* The pronunciation of unlike vowel syllables generally exhibits their separate sounds as true diphthongs, —but with certain modifications, as here noted :—

37. *α* ア *a* tends to change a following エ *e* into *ye*, and オ *o* into *wo*.

38. *β.* イ *i* tends to give an initial *y* sound to other vowels following.

39. *γ.* ウ *u* and オ *o* tend to give an initial *w* sound to other vowels following.

Examples :—

ア エ ル	sounds	much	like	*ayeru*
ア オ リ	,,	,,	,,	*awori*
イ ア テ ル	,,	,,	,,	*iyateru*
イ エ ツ	,,	,,	,,	*iyetsu*
ウ エ ル	,,	,,	,,	*uweru*
オ イ ル	,,	,,	,,	*owiru*
ウ イ ウ	,,	,,	,,	*uwiyu*.

40. *δ.* When ア *a* and ウ *u* are written together as ア ウ *au*, they very seldom receive a diphthongal pronunciation. They ordinarily coalesce into a double long, or slow, *ō* sound. The same change takes place in the juxtaposition オ ウ *ou*. Their sound is also that of *ō*.

Examples :—

ア ウ キ *ōgi*

ア ウ ア ウ *ō-ō*

アウト *ōto*
アウゾクコク *ōzoku-koku* (54)
オウブン *ōbun*
オウブサ *ōbusa*
オウホウ *ōhō* (43)
オウケン *ōken*
オウメウ *ōmyō* (44)
オウナ *ōna*
オウセツ *ōsetsu*
オウエン *ō(y)en*

41. ε. When エ *e* and ウ *u* are written, エ ウ *e u*, they are pronounced almost without exception as *yō*. In Aston's "Grammar of the Written Language," this peculiarity is explained thus; "In Japanese etymology *e* is equal to *i* + *a*. *E u* therefore equals *i a u*." As we have above noted, ア ウ *a u* are pronounced *ō*. The elements *i a u*, therefore easily coalesce in speech into *iō* or *yō*. *Examples*:—

エウ *yō*
エウチ *yōchi*
エウチエン *yōchiyen*
エウテウ *yōchō* (44)
エウドウ *yōdō*
エウフン *yōfun* (47)
エウガク *yōgaku*
エウヂヨ *yōjo* (50)
エウラク *yōraku*
ドエウビ *doyōbi*

III. CHANGES IN JUXTAPOSED VOWEL AND CONSONANT SYLLABLES.

1. Vowel preceding Consonant Syllables.

When the vowel and the consonant syllables are written in juxtaposition, *the vowels preceding the consonants*, several peculiarities in pronunciation are produced.

42. *a.* The consonant syllables most affected by this association are those of the H or Spirant series, ハ *ha* ヒ *hi* フ *fu* ヘ *he* ホ *ho*. When these syllables follow the vowel syllables, or, what amounts to the same thing, when they follow the vowel sounds of any syllables, they lose, with but few exceptions, whatever spirant quality they have. ハ *ha*, then, is pronounced much like *wa*. The other syllables of the series, practically as pure vowels, *i*, *u*, *e*, *o*, combine with the preceding vowels into true diphthongs. The few exceptions to this rule need not be noticed here.

Examples:

ア ハ	*a ha*	is pronounced		*awa*
イ ハ	*i ha*	„	„	*iwa*
ウ ハ	*u ha*	„	„	*uwa*
ア ヒ	*a hi*	„	„	*ai*
イ ヒ	*i hi*	„	„	*ii*
オ ヒ	*o hi*	„	„	*oi*
ア フ	*a fu*	„	„	*au* or *ō*
イ フ	*i fu*	„	„	*iu*
オ フ	*o fu*	„	„	*ou* or *ō*
イ ヘ	*i he*	„	„	*ie*

ウ ヘ	*u he*	,,	,,	*ue*
オ ホ	*o ho*	,,	,,	*oo* or *ō*.

NOTE. It will be well to remember the following general rule. When the syllables of the H series do not commence a word, drop their spirant sound, read ハ *ha* as *wa*, and leave to the remaining syllables their pure vowel qualities.

ILLUSTRATIVE WORDS: —

ア ハ ヒ	*awahi*	*awai* (4.5)
ア ハ ビ		*awabi*
ア ハ セ		*awase*
イ ハ バ		*iwaba*
イ ハ ヒ	*iwahi*	*iwai*
イ ハ フ	*iwafu*	*iwau* (4.6)
イ ハ ホ	*iwaho*	*iwao* (4.5)
イ ハ シ		*iwashi*
イ ハ ウ	*iwau*	*iwō*
ウ ハ エ		*uwae*
ウ ハ ベ		*uwabe*
オ ホ ワ		*ōwa*
オ ハ セ ル		*owasero*
オ ホ ウ ヲ		*ōwo*
オ ホ フ		*ōu*
イ フ イ フ		*iuiu*
ア ヒ ダ		*aida*
ア ヒ ハ ン		*aihan*
イ ヒ ア ワ セ ル		*iiawasero*

イヒガヒ *iigai*
イイアフ *iiau* (46)
イヘデ *iede*
ウヘナキ *uenaki &c.*

2. *Consonant preceding Vowel Syllables.*

43. *a.* The peculiarities of pronunciation arising from the juxtaposition of the vowel and consonant syllables, *the consonants preceding the vowels*, are practically the same as those arising from the juxtaposition of the vowel syllables only, as shown above, (40).

Examples :-

	カウ	*ka u*	is pronounced		*kō*
	ガウ	*ga u*	„	„	*gō*
	ロウ	*ro u*	„	„	*rō*
	ホウ	*ho u*	„	„	*hō &c.*
and	ニウ	*ni u*	„	„	*nyū*
	リウ	*ri u*	„	„	*ryū*
	キウ	*ki u*	„	„	*kyū &c.*

ILLUSTRATIVE WORDS :—

カウヤク *kōyaku*
ハウバウ *hōbō*
ゴウゴウ *gōgō*
サウマイ *sōmai*
ラウボ *rōbo*
タウメ *tōme*
ヤウカ *yōka*

ノ ウ カ ウ *nōkō*

マ ウ ヨ ウ *mōyō*

Among many other illustrations a few typical words are the following :—

ニ ウ ボ *nyūbo*

ニ ウ バ ウ *nyūbō*

ニ ウ ボ ウ *nyūbō*

リ ウ ト ウ *ryūtō*

リ ウ エ イ *ryū(y)ei*

リ ウ カ ウ *ryūkō*

リ ウ キ ウ *ryūkyū*

キ ウ ゲ ン *kyūgen*

キ ウ ギ ウ *kyūgyū*

キ ウ ラ フ *kyūrō* (45) *&c.*

44. *b.* The peculiarity noted before (41), namely, that of the pronunciation of エ ウ *e u* as *yō*, follows the vowel sound *e* when it appears in consonant syllables having the same associations as the vowel エ *e*., *e.g.* テ ウ *te u* is pronounced as though written *chō*. That is, *e u* becomes *yō* and *i* before the sound *i* or *yi*, has its equivalent, as we have seen, in *chi* (9). From these changes comes *chi yo*, and that is transformed into *chō*. Thus, also, for like associations of other syllabics in *e* and *u*.

Examples :—

テ ウ	*te u*	=	*chi yo*	=	*chō*
デ ウ	*de u*	=	*ji yo*	=	*jō*
セ ウ	*se u*	=	*shi yo*	=	*shō*
ベ ウ	*be u*	=	*bi yo*	=	*byō*

ケウ	*ke u*	=	*ki yo*	=	*kyō*
レウ	*re u*	=	*ri yo*	=	*ryō*
メウ	*me u*	=	*mi yo*	=	*myō*
ヘウ	*he u*	=	*hi yo*	=	*hyō*
子ウ	*ne u*	=	*ni yo*	=	*nyō*
ゲウ	*ge u*	=	*gi yo*	=	*gyō &c.*

ILLUSTRATIVE WORDS:—

テウバウ *chōbō*
テウチン *chōchin*
ニフテウ *nyūchō*
デウテツ *jōtetsu*
セウバウ *shōbō*
ベウダン *byōdan*
ケウガフ *kyōgō* (45)
レウシ *ryōshi*
メウクワ *myōkwa* (56)
ヘウリウ *hyōryū*
子ウケツ *nyōketsu*
ゲウタイ *gyōtai*
セウジウ *shōjū*
レウリ *ryōri*
ヘウセイ *hyōsei*
ケウハフ *kyōhō* (45)
セウダイ *shōdai.*

45. *c.* As the syllables of the H series, when not placed at the beginning of words, are practically vowels, the changes occurring in their pronunciation when follow-

ing consonant syllables, should be studied. They undergo in this relation practically the same changes as those to which they are subjected when they follow the vowel syllables :—

Examples :

ハ フ	*ha fu* *hau*	*hō*
ハ ヘ	*ha he*	*hae*
ホ フ	*ho fu* *ho u*	*hō*
ホ ホ	*ho ho* *ho o*	*hō*
ニ ヒ	*ni hi*	*nii*
リ フ	*ri fu*	*ryū*
ヌ フ	*nu fu*	*nuū*
タ ヘ	*ta he*	*tae*
タ ヒ	*ta hi*	*tai*
ス ヒ	*su hi*	*sui*
ス フ	*su fu*	*suu*
ナ ハ	*na ha*	*nawa*
ジ フ	*ji fu*	*jū*
ゴ フ	*go fu* *go u*	*gō*
キ ハ	*ki ha*	*kiwa*
ユ フ	*yu fu*	*yuu*
ユ ヒ	*yu hi*	*yui*
コ ヒ	*ko hi*	*koi*
ナ ホ	*na ho*	*nao*
ヲ ヒ	*wo hi* *o hi*	*oi.*

Illustrative Words :—

バ ヒ ア フ *baiau* **(46)**

ハヘル *haeru*
ハヒコム *haikomu*
ヒハリ *hiwari*
ホホダテ *hōdate*
ハフフク *hōfuku* (47)
フハフ *fuhō*
ニヒムロ *niimuro*
リフロン *ryūron*
ナホス *naosu*
ニホフ *niou* (46)
ニホヒ *nioi*
ヌヒメ *nuime*
タヘル *taeru*
タヒラ *taira*
スヒモノ *suimono*
スハウ *suō*
ジフキ *jūki*
コハイ *kowai*
ソフ *sou* (46)
キハミ *kiwami*
ユヒナフ *yuina*
ヲヒヨメ *oiyome &c.*

46. *a.* When the syllable フ *fu* terminates a verb, following syllables whose vowel element is *a* or *o*, フ *fu* loses its spirant quality only. The resulting sound is the diphthong *au* or *ou*.

Illustrative Words:—

ナフ	is not *nō*	but	*nau*	
モラフ	„ „ *morō*	„	*morau*	
オモフ	„ „ *omō*	„	*omou*	
シマフ	„ „ *shimō*	„	*shimau &c.*	

47. *β.* There are some purely Japanese words in which フ *fu* does not lose its spirant quality when following other syllables.

Illustrative Words:—

オフダ	is not *ōda*	but	*ofuda*	
アフレル	„ „ *ōreru*	„	*afureru*	
ハフリ	„ „ *hōri*	„	*hafuri*	
子フス	„ „ *nyōsu*	„	*nefusu &c.*	

48. Special Note. To these examples may be added from the H series a few more illustrative words to show how *e u* is changed in pronunciation into *yō* or *ō*.

Illustrative Words:—

セフ *se fu* = *se u* = *shiyō* = *shō*

セフフク *shōfuku*

セフサツ *shōsatsu*

テフテフ *chōchō*

テフテフシイ *chōchōshii*

テフツガヒ *chōtsugai.*

IV. CHANGES IN CONSONANT SYLLABLES.

49. The influence, in its general character, of the consonant syllables upon one another, may be easily learned from what has already been said of the vowel and consonant syllables in their mutual relations. There remains

for notice but little of an exceptional character. The chief exception lies in the fact, that often there is such a blending of the sounds of two or more syllables, that the resultant pronunciation is more or less unlike that of any of the constituent syllables when pronounced separately. This peculiarity has, to some extent, been already noticed in the blendings of vowel and consonantal sounds. Something of what has already been said may be repeated below.

50. 1. ***Coalescent Sounds.***—When the consonant syllables シ *shi*, ジ *ji*, and チ *chi*, precede the syllables ヤ *ya*, ウ *u*, ユ *yu*, ヨ *yo*, or the diphthongal syllables ヤフ *yō*, ヨウ *yō* and the like, the first and the last sounds only of the juxtaposed syllables are audible.

Examples:—

シヤ	*shi ya*	is pronounced	*sha*
シヨ	*shi yo*	„ „	*sho*
シヤウ	*shi ya u*	= *shi yō* =	*shō*
シウ	*shi u*	is pronounced	*shū*
シユ	*shi yu*	„ „	*shu*
シユウ	*shi yu u*	= *shi yū* =	*shū*
ジヤ	*ji ya*	is pronounced	*ja*
ジヤウ	*ji ya u*	= *ji yō* =	*jō*
ジフ	*ji fu*	= *ji yū* =	*jū*
ジユ	*ji yu*	is pronounced	*ju*
ジユウ	*ji yu u*	„ „	*jū*
ヂヨ	*ji yo*	is pronounced	*jo*
ヂヤウ	*ji ya u*	= *ji yō* =	*jō*
チヤ	*chi ya*	is pronounced	*cha*
チヨ	*chi yo*	„ „	*cho*
チヤウ	*chi ya u*	= *chi yō* =	*chō*

チヨウ *chi yo u* = *chi yō* = *chō*
チエ *chi ye* is pronounced *chie*

ILLUSTRATIVE WORDS:—

シヤボン *shabon*
シヤク *shaku*
シヨブン *shobun*
シヤウバイ *shōbai*
シユウヤ *shūya*
シウトメ *shūtome*
シフイ *shūi*
シフジ *shūji*
ジヤク *jaku*
ジヤハフ *jahō*
ジヤウダン *jōdan*
ジヤウダウ *jōdō*
ジフアク *jūaku*
ジフブン *jūbun*
ジユバン *juban*
ジユウビン *jūbin*
ヂヨチウ *jochū*
ヂヤウバン *jōban*
ヂユウビヤウ *jūbyō*
チヤダイ *chadai*
チヨボ *chobo*
チヨウボ *chōbo*
チヤウボ *chōbo*

チヤウチヤウ*chōchō*
チヨウアイ*chōai*
チエヅク*chiezuku.*

51. 2. ***Rapid, or Suppressed, Sounds.*** It often happens that sounds associated with syllables as written, are almost, and sometimes wholly, suppressed when the syllables are spoken. We have already referred to this peculiarity, but more special attention to it should be given. In the illustrations shown in this book of this change, the sign ° is used ; *e.g.* *ŭ* or *ĭ*.

52. *a.* The sound *u*, whether appearing in a vowel syllable or as part of a consonant syllable, should it happen to end a word, is usually so lightly spoken that it may be said to be suppressed, or practically silenced.

Examples :—

アリマス *a ri ma su* = *arimasŭ.*
タテラレヌ *ta te ra re nu* = *taterarenŭ.*

53. *b.* When the syllable ツ *tsu*, not at the beginning of a word, precedes a *ch* sound, the sound *u* disappears.

Examples :—

イツチ *i tsu chi* = *itschi* = *itchi*
イツテウ *i tsu te u* = *its teu* = *itchiyō* = *itchō.*

54. *c.* When the syllable ク *ku*, not at the beginning of a word, is followed by another syllable of the K series, カ *ka*, キ *ki*, ケ *ke* or コ *ko*, it loses its vowel sound,—the resulting sound being that of double *k*.

Examples :

ガクカウ *ga kŭ kō* = *gakkō*

ビクコ	*bi kŭ ko*	=	*bikko*
カクキ	*ka kŭ ki*	=	*kakki*
ラククワ	*ra kŭ kŭ wa*	=	*rakkwa* (**56**)

55. *d.* When the syllable ツ *tsu*, not at the beginning of a word, precedes the syllables of the K, S, T or P series, its sound is silenced, and the consonantal sound following is doubled.

Illustrative Words:

カツカウ	*ka tsŭ kō*	=	*kakkō*
マツスグ	*ma tsŭ su gu*	=	*massugu*
テツパウ	*te tsŭ pō*	=	*teppō*
マツタク	*ma tsŭ ta ku*	=	*mattaku*
ヒツコム	*hi tsu ko mu*	=	*hikkomu.*
ツモツテ	*tsumotsūte*	=	*tsumotte*
バツキン	*batsūkin*	=	*bakkin*
アツタ	*atsūta*	=	*atta*
チツト	*chitsūto*	=	*chitto*
カツテ	*katsūte*	=	*katte.*

Note. This peculiarity has given rise to the custom, with some writers, of using the ツ *tsu* as the phonetic sign of the doubling of a sound in a word. It is often, when used in this way, marked with a small circle, the *han nigori* so called; *e.g.* ツ°.

56. *e.* Before ヮ *wa*, the *u* sound of ク *ku*, and of グ *gu*, is usually lost in speech.

Examples :—

クワイシヤ	*kŭ wa i shi ya*	=	*kwaisha* or *kaisha*
クワジ	*kŭ wa ji*	=	*kwaji* or *kaji*
グワイコク	*gŭ wa i ko ku*	=	*gwaikoku* or *gaikoku*
ラククワ	*ra ku ku wa*	=	*rakkwa.*

57. *f.* The sounds *u* and *i*, as elements of the consonant syllables of the K, H, S and T series, tend to become silent in polysyllabic combinations.

ILLUSTRATIVE WORDS :—

クサリ *kŭsari*
ヒカル *hĭkaru*
シカシ *shĭkashi*
スコシ *sŭkoshi*
スクナシ *sŭkunashi*
ツケル *tsŭkeru*
ツケギ *tsŭkegi*
チクシヤウ *chĭkŭshō*
ニシキ *nishĭki*
カクベツ *kakŭbetsu*
カクシテ *kakŭshite*
アタラシキ *atarashĭki*
フクム *fŭkumu*
フスマ *fŭsuma.*

ILLUSTRATIONS OF PRONUNCIATION.

1. ダイ　サン　シヤウ。　トモダチ
Dai (**36**)* *san* *shō* (**50**). *Tomodachi*

ドウシ。
Doshi (**43**).

2. オ　ハヨウ　ゴザイマス。　ケツカウ
O *hayō* (**43**) *gozaimasu* (**52**). *Kekkō* (**55**)(**43**)

ナ　オ　ニハ。
na *o* *niwa* (**45**).

3. オ　チヤ　イツプク　オ　アガリ
O *cha* (**50**) *ippuku* (**55**) *o* *agari*

ナサイマシ。
nasaimashi.

4. シヤウジ　ヲ　ミナ　アケハナツテ。
Shōji (**50**) *wo* (**22** *d*) *mina* *akehanatte* (**55**).

ドウ　イフ。
Dō (**43**) *iu* (**42**).

5. コトワザ　ハ　チエ　ヲ　マルメテ。
Kotowaza (**7**) *wa*(**42**) *chi(y)e*(**50**) *wo* *marumete.*

6. ゴ　シヨウチ　ノ　トウリ。　アリ
Go *shōchi* (**50**) *no* *tōri* (**45**). *Ari*

ガタウ。
gatō (**43**).

* The figures in the *Romaji* text refer to paragraphs so numbered.

7. ソレ　ユエ。　ドフカ。　エウヂ。
Sore　*yue* (**36**).　*dōka* (**45**).　*Yōji* (**41**).

ニウバウ。
Nyūbō (**43**).

8. トウキヤウ　ノ　ミカタ　シ
Tōkyō (**43**)(**50**)　*no*　*Mikata*　*shi*

テウバウ。　カフ。
Chōbō (**44**)(**45**).　*kau* (**46**).

9. ゴ　イツシヨ　ニ　バンメシ　ヲ
Go　*issho* (**50**)　*ni*　*bammeshi* (**12**)　*wo*(**22**)

タベマセウ。
tabemashō (**44**).

10. バウシ　ト　グワイタウ　ヲ　モツテ
Bōshi (**43**)　*to*　*gwaitō* (**56**)　*wo*　*motte* (**55**)

オ　イデ。
o　*ide*.

11. オ　キ　ヲ　オ　ツケ　ナサイマシ。
O　*ki*　*wo*　*o*　*tsuke* (**33**)　*nasaimashi* (**33**).

12. オウブン。　オフダ。　テフテフ。
Ōbum (**40**).　*Ofuda* (**47**).　*Chōchō* (**48**).

イツテウ。
Itchō (**53**).

13. ガクカウ。 アマシ。 レウリ ニン。
Gakkō (54)(43). *Amashi* (33). *Ryōri* (44) *nin.*

14. コンバン ハ メンボク ガ
Komban (12) *wa* (42) *memboku* (12) *ga* (5)

ナイ。
nai.

15. シヤウバイ。 セフサツ。 ラククワ。
Shōbai (50). *Shōsatsu* (48). *Rakkua*(54)(56).

シヤク。
Shaku (50).

16. オ キヤク サマ ガ オ カヘリ
O *kyaku* (36) *sama* *ga* (5) *o* *kaeri*

ダ。 サヤウナラ。
da. *Sayōnara* (43).

NOTE. There are other modifications of pronunciation peculiar to the Japanese language, but those which have been exhibited so far, are most worth the attention of the student in beginning his study. Should one faithfully apply the rules here given, he can be confident, that, although he may never read or speak Japanese like one native born, he will not make many serious failures in his attempts at enunciating Japanese words.

CHAPTER IV.

PUNCTUATION, GRAPHIC SIGNS, AND ACCENT.

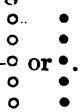
I. PUNCTUATION.

58. Properly speaking, Japanese writing is without PUNCTUATION MARKS, or equivalents of the periods, colons, semicolons, commas, etc., which abound in the books and manuscripts of the West. Japanese writing does not even show separately the words which compose it. It is practically a continuous succession of syllabic characters, which the intelligence of the reader, it is supposed, will enable him to group into the words and phrases intended to be understood. Sentences, however, or completed expressions of thought, and certain rhythmical phrases in sentences, are indicated in most manuscripts and printing by a few well understood marks. Recently, under the stress of "modern" needs, attempts at systematic punctuation have appeared in many periodical publications. But, so far it may be said, that, with the few exceptions spoken of, there is no general agreement among the Japanese as to the marks to be used to designate, in writing, the divisions of their thought and its expression.

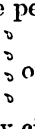
59. The marks commonly in use are these : open, and solid, circles ○ ●, and open, and solid, pendants ゝ 丶. These marks have different significations when placed in different positions.

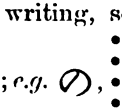
60. A large open, or solid, circle is used to show a *headline*, or beginning of chapter or section ; ◯ or ●.

61. A small open, or closed, circle placed at the lower right hand corner of a word, serves as a *period* ; ○ or •.

62. Small open, or closed, circles placed along the right side of a word, or sentence, indicate *emphasis*;— or .

63. A *pendant* ◝ may indicate either a *full stop*, or a *comma*-like pause, when placed at the lower right hand corner of a syllable or word. At the present time it generally does a comma's work.

64. Along the right side of a word, or succession of words, the pendants, open and closed, indicate a *secondary emphasis*;  or . The emphasis intended by large sized type, or by circles, is of more importance than that of the pendants.

The succession of degrees of emphasis is made by big type, or large writing, solid and open circles, solid and open pendants; *e.g.* . The best writers and publishers, however, are not disposed now to favor the growing use of these marks.

65. An *exclamation* mark (!), has lately been added to the type fonts of the newspaper offices.

66. *Interrogation* is embodied in a sentence by the use of the syllable か *ka*, or the mark (?).

II. GRAPHIC SIGNS.

67. In addition to the punctuation marks above described, which, as we have seen, serve also in a measure as GRAPHIC SIGNS, there are other marks now in use, which the learner of the Japanese language should be prepared to understand when he meets with them.

68. The line, single ———, and doubled ═══, is used

as a *coupler of syllables* into names of persons, and places. A single line placed at the right of the characters indicates the name of a person ; two lines designate the name of a place. Thus, ロビンソン *Robinson* ; or thus, シカゴ *Shikago (Chicagō).*

69. A short line —, is often used in print to show *subsections and paragraphs* subordinated to the main divisions, which are marked by the large open, or closed, circle ; ○ or ●.

70. *Chief subdivisions* are sometimes headed by solid diamonds ◆, or pyramids ▲, according to the publisher's fancy.

71. *Quotation* is shown by the brackets 「.....」. Sometimes two lines = before, and two lines = after, a phrase, mark quotation ; *e.g.* = ... =.

72. *Abbreviation* is generally indicated by a line of small dots in the body of a sentence ; or by two long lines ═══ between groups of characters.

73. *Parenthesis* is shown, as it is in Western writing, by arcs (), or brackets [].

74. *Repetition* of a syllable in a word is indicated by placing under the syllable a closed pendant ; *e.g.* ヲ. When *two or three syllables* are repeated the repetition sign is usually a long obtuse angle,— 〈 ; *e.g.* カ〈.

Note. It might be well to notice also a few special marks, often appearing in writing and printing ; as

𠃌 and 𠃍	=	*koto*		
片	stands for	*toki*	=	"when"
𠦂	„ „	*tomo*	=	"although"
乙	„ „	*gozaru*	=	"to be" (formal)

 „ „ *shite* = "having done"

 „ „ *masu* = "to be" (polite termination of verbal forms).

There are other graphic signs in use in Japanese writing, but they need not be described here. They are mostly to be found in ancient classical literature. Familiarity with the marks here shown will make plain the punctuation and signs used in the newspapers, periodicals and books which compose the current literature of the people.

III. ACCENT.

In reference to this feature of speech very little serviceable information can be conveyed by description. Only personal intercourse with the people, and extended acquaintance with the vocabulary, can give, if ever, satisfactory accent, rhythm and cadence to a foreigner's attempts at reading or speaking Japanese. But there are some rules which, if observed, will prevent really gross errors in enunciation.

75. ACCENT in the Japanese language is not nearly so prominent as in the speech of the peoples of the West. Quickened, or silenced, vowel sounds often cause the other parts of a spoken word to stand out with exceptional prominence, but, as a rule, the values of all the syllables appear pretty well equalized when sounded. The sound of the word *arimasu*, for instance, is an almost evenly toned *a-ri-mas*, the final *u* being almost mute, and the syllable *masu* being but *very slightly* emphasized; the emphasis over the stress given the other two syllables being hardly noticeable.

76. 1. In words of two syllables, as a rule, the accent is on the first syllable.

Examples:—  = *tsúru*, = *sáto*,

コト = *kóto*, ヒロ = *híro*,
ムリ = *múri*, タキ = *táki*.

Exceptions. When a short *u* or *i* is the vowel sound of the first syllable, or when a double long vowel sound appears in the second syllable, the accent falls on the second syllable.

Examples :—

ツキ = *tsūki*, シカ = *shūka*,
サトウ = *satō*, ヒロウ = *hirō*,
ムスウ = *musū*, タカウ = *takō*.

77. 2. In words of three syllables, as a rule, the accent falls upon the second syllable.

Exception. If the second syllable is short, as *i* or *u*, the first syllable receives the accent, unless the last syllable has a double long vowel sound, when, of course, the primary accent goes to the last syllable, and a secondary accent to the first syllable.

Examples :—

アラシ *árashi*, illustrates the general rule.

Then

アツク *átsūku*, shows an exception with short *u*
アリソ *áriso*, „ „ „ „ „ *i*
カシラ *kashīra*, „ „ „ „ „ *i*
タヒラ *táira* „ „ „ „ „ *i*.

78. 3. In words of more then three syllables the accent, as a rule, falls upon the syllable before the last, unless sent elsewhere by short, or double long, syllab whose values must be respected.

Examples:—

アサガラ	*asagára,*	so, also,
アサマダキ	*asamadáki;*	but
アサギタ	*aságita,*	and
アルヘイタウ	*aruheitó*	and
カクシテ	*kákushite.*	

79. 4. In all words, let it be remembered, accent always goes to the double long, or slow, syllables. When two such long syllables are juxtaposed they are pronounced with even tones, like a spondee in English verse.

80. 5. In some,—not very many,—words which are written exactly alike, there are differences of pronunciation which can not be illustrated in any way by rule. Each set of these words must be learned for itself, as, for example,

the four	ハシ	*hashi,*
the half dozen	カシ	*kashi,*
the several	カキ	*kaki*
and the numerous	コ コウ コフ クワウ	*ko* and *kō.*

These last difficulties, however, need not trouble a beginner in the study of Japanese speech. The rules above given will be sufficient for all ordinary needs of the student.

IV. MARKS FOR TRANSLITERATION.

81. In seeking to reproduce Japanese sounds in this book, by the use of English equivalents it has not been

thought necessary to burden the text with many arbitrary signs.

The pure sounds of the vowels such as

a	in	*part*	and	*past*
i	,,	*pique*	,,	*pick*
u	,,	*pull*	,,	*put*
e	,,	*prey*	,,	*pen*
o	,,	*pore*	,,	*port*

are all represented by the unmarked vowels *a*, *i*, *u*, *e*, *o*. Taking the sounds in *part*, *pique*, *pull*, *prey* and *port* as basal sounds, the student will naturally modify them practically aright, as in *past*, *pick*, *put*, *pen* and *pore* in pronouncing them in connection with the consonantal elements of Japanese words.

a. The double long, or slow, sound of a vowel is indicated by a letter having a short, straight line over it ; as, *ā*, *ō*. In a few examples the following rules also are observed :—

b. The quick, short, or suppressed, sound of a vowel is indicated by a letter having a short breve over it ; as, *ĭ*, *ŭ*.

c. The sound of *n* like *ng* in *singer*, when marked, is shown by the letter *n* with a small dot over it as *ṅ*.

d. Accent, where marked, is shown by a letter having over it a short inclined line ; as, *ká*, *mé*, *mí*.

CHAPTER V.

NUMERALS.

82. In the Japanese language the treatment of NUMBERS is a work of considerable length and complexity. But, every beginner in the study of the language should know enough of the numbers, to enable him to read them, should he meet with them in writing, and to recognize them should he hear them spoken.

83. The characters which show ***cardinal*** enumeration from *one* to *ten*, and which stand for *one hundred*, *one thousand* and *ten thousand*, are the elements of the numerals. These should be learned by every student of the *Japanese syllabary*.

84. From *one* to *ten*, in present Japanese speech, is represented by two groups of sounds. These sounds are applied to one series of characters. One of these groups of sounds is purely Japanese in its origin. The Japanese sound for the numerals above *ten* are for the most part obsolete. They remain only in a few compound words, and in ancient literature. The other of these groups of sounds is of Chinese origin. This group furnishes the sounds for a great deal of enumeration from *one* to *ten*, and for almost all numbers from *ten* upwards.

The elements of counting in Japanese speech are therefore as follows :—

CHARACTERS.	JAPANESE SOUNDS.	CHINESE SOUNDS.	VALUES.
一	*Hitotsu*	*Ichi*	1
二	*Futatsu*	*Ni*	2

三 *Mítsu* *San* 3

四 *Yótsu* *Shi* 4

五 *Itsútsu* *Go* 5

六 *Mútsu* *Róku* 6

七 *Nanátsu* *Shichi* 7

八 *Yátsu* *Háchi* 8

九 *Kokonótsu* *Ku* 9

十 *Tō* *Jū* 10

百 *Hyáku* 100

千 *Sen* 1000

萬 *Man* 10,000

85. In counting between *ten* and *one hundred*, combinations from the Chinese group, such as *ten one*, *ten two*, *ten three* are used. Twenty is *two ten*, twenty-one is *two ten one*, thirty is *three ten*, etc.

Examples :—

Characters.	Kana Writing.	Pronunciation Values.	
十一	ジフ イチ	*jū ichi*	11
十二	ジフ ニ	*jū ni*	12
十三	ジフ サン	*jū san*	13
二十	ニ ジフ	*ni jū*	20

二十一 .. ニ ジフ イチ*ni jū ichi* .21
三十 サン ジフ*san jū* 30
四十 シ ジフ*shi jū* 40
六十 ロク ジフ*róku jū* ...60
八十 ハチ ジフ*háchi jū*...80
..... *&c.*

86. Higher numbers are produced by combining, in like manner, the lower numerals.

Examples :—

Characters.	Kana Writing.	Pronunciation.	Values.
一百	イツピヤク	*ippyáku*	100
二百	ニヒヤク	*nihyáku*	200
三百	サンビヤク	*sambyáku*	300
六百	ロツピヤク	*roppyáku*	600
一千	イツセン	*issén*	1,000
二千	ニセン	*nisén*	2,000
一萬	イチマン	*ichiman*	10,000
十萬	ジフマン	*jūman*	100,000
百萬	ヒヤクマン	*hyákuman*	1,000,000

87. A year number is represented by a combination of the numerals, somewhat as in English. To illustrate,—

一千九百四 = *issén kuhyaku shi* = 1904

Recently, just such combinations of numerals as are found in English have become quite frequent in Japanese.

Examples :—

七二 = *shichi jū ni* = 72

一五〇 = *hyáku go jū* = 150

一一二八 = *sen hyáku nijū hachi* = 1128

88. In connection with the numeral characters certain other characters are in constant use. A few of these should be learned by the student, even though his work should be confined to the *kana*. Such, for example, are the characters for *day*, *month* and *year* :—

Characters.	Kana Writing.	Pronunciation.	Translation.
日 =	ニチ =	*nichi* =	"day"
月 =	ゲツ = *getsu* ツキ = *tsuki*	=	"month"
年 =	子ン =	*nen* =	"year."

Examples :—

一日 = イチニチ = *ichi nichi*

一年 = イチ子ン = *ichi nen.*

According to circumstances, the character for month is read by the use of either the Chinese, or the Japanese, group of numeral sounds.

Examples:—

一月 = either *ichi getsu* or *hitotsŭki*.

89. The Japanese group of sounds, when used for purposes of enumeration, is abbreviated throughout, as follows :—

Characters.	Numerals.		Abbreviations.
一	ヒトツ	=	ヒト *hito* or ヒ*hi*
二	フタツ	=	フタ *futa* or フ*fu*
三	ミツ	=	 ミ*mi*
四	ヨツ	=	 ヨ*yo*
五	イツツ	=	 イツ*itsu*
六	ムツ	=	 ム*mu*
七	ナナツ	=	 ナヽ*nana*
八	ヤツ	=	 ヤ*ya*
九	ココノツ	=	 コノ*kono*
十	トヲ	=	 トヲ*tō*.

90. The student will find, as he progresses with his reading of Japanese, that the Japanese numeral sounds are used chiefly in combination with Japanese words, and that Chinese numeral sounds *below ten* are, as a rule, used with Chinese words. *Above ten*, Chinese numeral sounds, with a very few exceptions, are used for the expression of all numeral combinations.

CHAPTER VI.

THE HIRAGANA.

91. The *Hiragana* form of the syllabary is the popular medium in use for the representation of Japanese speech. Its chief excellence, and probably a reason to be added to the main reason given in the General Introduction for the preference over the *Katakana* shown it by the people, lies in its easy adaptability for the purposes of writing. The characters composing the *Hiragana* are easily joined to one another.

In former times each syllabic of the syllabary was rendered in the *Hiragana* by a large number of differing characters. At the present time most of these characters have become obsolete. They remain enshrined in ancient literature, and are honored to-day chiefly in ornamental script. The tendency at present is steadily towards reducing the variety yet remaining, to the simplicity of the *Katakana*, in which there is but one sign for each syllable.

In the *Hiragana* syllabary next given, those characters are reproduced which are becoming standard. They are learned by the children in the schools of the empire, and are, with but few exceptions, the characters now in use in the printing of the newspapers and the books which are prepared for the reading of the common people, and in the publications in which the *Kana*, as side letters, serve to interpret Chinese ideographs. The less used, and some of the obsolete, *Hiragana* characters will be given in another table of the syllabary printed at the beginning of the Third Section.

I. TRANSITION FROM KATAKANA TO HIRAGANA.

For the purpose of preparing the student for a mastery of the *Hiragana*, we shall now transcribe from the *Katakana* into the *Hiragana*, the Illustrative Proverbs which are to serve as texts to the reading and conversation composing the Third Section of this manual. Let the student be content for the present with learning only to read, and to pronounce correctly, the Japanese text of these proverbs.

ILLUSTRATIVE PROVERBS IN KATAKANA.

1. イチ ヲ キイテ, ジフ ヲ シル。
2. ロン ニ マケテ モ, リニ カツ。
3. ハリ ノ アナ カラ, テン ヲ ノゾク。
4. ニンゲン ワズカ, ゴジフ 子ン。
5. ホマレ アラン ヨリ, ソシリ ナカレ。
6. ヘタ ノ ナガ ダンギ。
7. トンデ ヒ ニ イル ナツ ノ ムシ。
8. チリ ツモツテ ヤマ ト ナル。
9. リカ ニ カンムリ ヲ タバサズ。
10. ヌスビト ヲ ミテ ナワ ヲ ナフ。
11. ルイラン ヨリ モ アヤウシ。
12. ヲカメ ハチ モク。

13. ワザハヒ モ サイハヒ ノ ハシト ナル。
14. カシラ カクシテ ヲ ヲ カクサズ。
15. ヨメ ガ シウトメ ニ ナル。
16. タマ ミガヽザレバ ヒカリ ナシ。
17. レイ スグレバ シツレイト ナル。
18. ソデ ウツシ ニ モノ ヲ ヤル。
19. ツノヲ ナホス トテ ウシ ヲ コロス。
20. 子ヅミ トル 子コ ハ ツメ ヲ カクス。
21. ナキヅラ ヲ ハチ ガ サス。
22. ラツクワ エダ ニ カヘラズ。
23. ムリ ガ トホレバ, ダウリ ヒツコム。
24. ウリ ノ タ子 ニ ナスビ ハ ハヘヌ。
25. 井ド ノ ナカ ノ カハズ ダイカイ ヲ シラズ。
26. ノドモト スグレバ アツサ ヲ ワスル。

27. オニ ノ 子ンブツ。

28. クチ ニ ト ハ タテラレヌ。

29. ヤスモノ カイ ノ ゼニ ウシナイ。

30. マガラ子バ ヨ ニ タヽレズ。

31. ケヲ フイテ, キヅ ヲ モトム。

32. フルキ ヲ タズ子テ アタラシキ ヲ シル。

33. コトバ オホケレバ, シナスクナシ。

34. エミ ノ ウチ ニ, ヤイバ ヲ フクム。

35. テノ ウラ ヲ カヘス。

36. アタマ ソラン ヨリ コヽロ ヲ ソレ。

37. サル モ キ カラ オチル。

38. キンゲン ミヽ ニ サカフ。

39. ユダン, タイテキ。

40. メクラ ヘビ ニ オヂズ。

41. ミメ ヨリ コヽロ。

42. シユ ニ マジハレバ, アカク ナル。

43. エバ ハ ニクキ モノ ニ アタヘ ヨ。

44. ヒト ノ ヨ ヲ ワタル ハ マルキバシ ノ ゴトシ。

45. モヘクヒ ニ ハ ヒガ ツキヤスイ。

46. センドウ オホク シテ フ子 ヤマ ヘ ノボル。

47. スミカキ ノ ナカ カラ メイケン ガ デル。

48. イチ ジ セン キン。

II. THE HIRAGANA SYLLABARY.

92. Ordinarily the *Hiragana* syllabary has a different arrangement from that here given, but as a mnemonic aid it may be well to write it first in the same order as that of the *Katakana* syllabary already shown.

	A	I	U	E	O	
	あア	いイ	うウ	えエ	おオ	
K	かカ	きキ	くク	けケ	こコ	
G	がガ	ぎギ	ぐグ	げゲ	ごゴ	
S	さサ	しシ	すス	せセ	そソ	
Z	ざザ	じジ	ずズ	ぜゼ	ぞゾ	
T	たタ	ちチ	つツ	てテ	とト	
D	だダ	ぢヂ	づヅ	でデ	どド	
N	なナ	にニ	ぬヌ	ねネ	のノ	んン
H	はハ	ひヒ	ふフ	へヘ	ほホ	
B	ばバ	びビ	ぶブ	べベ	ぼボ	
P	ぱパ	ぴピ	ふプ	ぺペ	ぽポ	
M	まマ	みミ	むム	めメ	もモ	
Y	やヤ	いイ	ゆユ	えエ	よヨ	
R	らラ	りリ	るル	れレ	ろロ	
W	わワ	ゐヰ	うウ	ゑヱ	をヲ	

III. TRANSCRIPTION OF THE ILLUSTRATIVE PROVERBS.

93. As a further aid to memorizing the *Hiragana*, the student is advised to transcribe the Illustrative Proverbs above given, from the *Katakana* into the *Hiragana*, by a gradual substitution of the syllabics of the latter for the syllabics of the former. To this end, comparative groupings of the *Hiragana* syllables are here shown. The syllables are given, arranged in ten groups. The syllables most resembling one another are written side by side. Their distinguishing marks may thus be more easily discovered among their confusing resemblances. The arrangement, especially among the later groupings, is somewhat arbitrary and unequal, but it may serve its purpose. The characters having the most familiar, and the simplest, lines are presented first.

NOTE. The numbers which precede the proverbs, as here given, refer to the proverbs as numbered in the *Katakana* series, appearing on page 78. The purpose of the first numbering of the proverbs will be seen later.

The numbers which appear in the "*Notes on Pronunciation*," which follow each group of the *Hiragana* syllabics, refer to the paragraphs of the manual, bearing the same numbers.

a. **First Group:—**

か	く	へ	て	つ
KA	KU	HE	TE	TSU

ILLUSTRATIVE PROVERBS:—

14. かシラ かくシて ヲ ヲ かくサズ。
Kashira kakŭshite, o wo kakŭsazu.

28. くチ ニ ト ハ タてラレヌ。
Kuchi ni to wa tatèrarenŭ.

6. ヘタ ノ ナガ ダンギ。
Heta no naga dangi.

35. テ ノ ウラ ヲ かヘス。
Te no ura wo kaesŭ.

19. つノ ヲ ナホス トて ウシ ヲ
Tsuno wo naosŭ tote, ushi wo

コロス。
korosŭ.

Note on Pronunciation.

14. In the words *kakushite* and *kakusazu*, the sounds *u* and *i* are almost silent (**57** *f.*), excepting the *u* sound of the final *zu* in *kakusazu* (**8** *a.*). The particle ヲ *wo* retains its *w* sound (**22** *d.*). *Kashira* receives accent upon the first syllable, (**77** *Ex.*) The accent of *kakushite* is thrown forward to the first syllable (**78**).

28. For the pronunciation of the word *taterarenu* see **75** and **52.**

6. *Naga* (**5** *a.*) *Dangi* is pronounced distinctly as two syllables, *dan-gi*, the *n* being here the final tone for ン (**11**).

35. The word pronounced *kaesu* is written *kaesu*. Its pronunciation is governed by the rule given in **42.**

b. **Second Group :—**

し	す	り	い	ん
SHI	SU	RI	I	N

42. しユ ニ マじハレバ アかく
Shu ni majiwareba akaku

ナル。
naru.

47. すミかキ ノ ナかかラ メいケん
Sumikaki no naka-kara meiken

が でル。
ga deru.

9. りか ニ かんムり を(ヲ) タダサズ。
Rika ni kámmuri wo tadasázu.

1. いチ を キいて じフ を しル。
Ichi wo kiite jū wo shiru.

48. いチ じ せん キん。
Ichi ji, sen kin.

Notes on Pronunciation.

42. For *shi-yu* coalescent as *shū*, see **50.** *Majiwareba* is pronounced with even tones, emphasizing slightly the distinguishing verbal termination *ba*.

47. *Meiken*, (**77** *Ex*). *Ga*, see **5** *b*.

9. *Kanmuri* pronounced *Kammuri*, see **12.**

1. *Jifu* pronounced *jū*, see **50.**

c. **Third Group :—**

こ と ひ れ に
KO TO HI O NI

33. ことバ れホケレバ しナ
Kótoba ōkereba shina
すくナし。
sākunáshi.

7. とんで ひに いル ナつ ノ ムし。
Tonde hi ni iru natsu no mushi.

44. ひと ノ ヨ を ワタル ハ マルキ
Hito no yo wo watáru wa márūki
バし ノ ごとし。
bashi no gotóshi.

27. れに ノ 子んづつ。
Oni no nembutsū.

4. にんげん ワづか ごじフ チん。
Ningen wazūka gojū nen.

Notes on Pronunciation.

33. *Koloba*, in having the three full vowel sounds *o*, *o*, *a* is pronounced with scarcely any perceptible accent. The word written *ohokereba* is pronounced *ōkereba* according to rule **42.** For *sūkuyashi* see **57** *f.*

27. *Nembutsu* for *nenbutsu*, see **12.**

4. *Gō ji fu* = *gōjū* see **50.**

d. **Fourth Group :—**

さ き ち も む
SA KI CHI MO MU

37. さル も き かラ たつル。
Saru mo ki kara otsúru.

38. きんげん ミミ に さかフ。
Kingen mimi ni sakáu.

8. ちり つもッて ヤマ と ナル。
Chiri tsumótte yama to naru.

45. もエくひ に ハ ひ が つき
Mo(y)ékui ni wa hi ga tsúki
ヤすい。
yásui.

23. むり が とホレバ だウり
Muri ga tōreba, dōri
ひッこむ。
hikkomu.

Notes on Pronunciation.

8. *Tsumotte* for *tsumotsute* see **55.**

45. *Moekui* for *moyekuhi* see **42.** See **42** also for *ha* ハ read as *wa*.

23. *Tōreba* for *tohoreba*, see **45.** *Dōri* for *dauri* see **43,** and **40.** *Hikkomu* for *hitsukomu*, see **55.**

e. **Fifth Group:—**

う　そ　ら　ろ　る
U　SO　RA　RO　RU

24. うり　ノ　タ子　に　ナすび　ハ
Uri　no　tane　ni,　násubi　wa

ハへヌ。
haénū.

18. そで　うつし　に　もノ　を　ヤる。
Sode　utsūshi　ni,　mono　wo　yaru

22 らくく　ワ　エダ　に　かへラず。
Rákkwa,　eda　ni　kaerázu.

2. ろん　に　マケて　も　り　に　かつ。
Ron　ni　makete　mo,　ri　ni　katsu.

11. る井ラん　ヨり　も　アヤうし。
Rúirán　yori　mo,　ayaúshi.

Notes on Pronunciation.

24. *Haeru* for *kaheru* see **45**.

22. *Rakkwa* for *rakukwa*, see **54** for the doubling of the *k*; see **56** for the elision of the *u* sound from the second *ku*.

11. *Ayaushi* is an example of an exception under the rule referred to in **43**. In this word the syllabics ヤ *ya* ウ *u* remain separate in sound.

よ　ま　け　は　ほ
YO　MA　KE　HA　HO.

15. よメ　が　しウと　メ　に　ナる。
Yome　ga　shūtome　ni　naru.

30. まがら子バ　よ　に　タタレず。
Magaráneba,　yo　ni　tatarézu.

31. け を ふいて きず を もとむ。
Ke wo fúite, kizu wo motómŭ.

3. はり ノ アナ から てん を
Hari no ana kara, ten wo

ノぞく。
nozókŭ.

5. ほまレ アらん より ろしり
Homáre arán yori, róshiri

ナかレ。
nakáre.

Notes on Pronunciation.

15. *Shūtome* written *shintome* see **4:3**, *a*.

g. **Seventh Group:—**

の め ぬ ゆ あ

NO ME NU YU A

26. のど もと すぐレバ あつさ を
Nodo moto súgurebá, atsŭsa wo

ワする。
wasuru.

40. めくら へび に おぢず。
Mékura hebi ni ojízŭ.

10. ぬすびと を ミて ナワ を ナフ。
Nusubito wo mite, nawa wo nau.

39. ゆダん タい てき。
Yudan, tai teki.

36. あタま そらん より こころ を
Atama *során* *yori* *kokoro* *wo*
そレ。
sore.

Note on Pronunciation.

10. *Nou* instead of *nō*, see **45** and **46**. As verb ending in *u*, rather *a fu* (*na fu* = *nau*, **46**) the separate vowel sounds are retained

h. **Eighth Group :—**

ね	れ	わ	ゐ	ゑ
NE	RE	WA	YI	E

20. ねずミ とる ねこ は つめ を
Nézumi *toru* *neko* *wa* *tsume* *wo*
かくす。
kak·ŭsŭ.

17. れい すぐれば しつれい と ナる。
Rei *sugurebá,* *shitsurei* *to* *naru.*

13. わざはひ も さいはひ の はし
Wazawái *mo* *sáiwái* *no* *hashi*
と ナる。
to *naru.*

25. ゐど の ナか の かはづ ダいかい
Ido *no* *naka* *no* *kawázu,* *daikai*
を しらず。
wo *shirázu.*

34. ゑミ の うち に ヤいば を
Emi *no* *uchi* *ni,* *yaiba* *wo*
フくむ。
fŭkumu.

CHAPTER I.

CLASSES OF WORDS.

94. 1. Like all human beings the Japanese have words which are names of things, events, and persons, and are also names of certain relations among things, events and persons. These words are not divided by the native grammarians, as Western peoples divide such words. They are however equivalent to what we know as nouns, pronouns, numerals, adverbs, prepositions, conjunctions and interjections. These words are nearly all uninflected. The Japanese separate them into two classes according to their importance, namely, as *a*. な NA, and *b*. てにをは TENIWOHA.

a. NA are NAME-WORDS proper.

b. The TENIWOHA are the suffixed words, or PARTICLES, which in Japanese speech are equivalent to Western prepositions, conjunctions and, we may also say, interjections. They are also like the signs of case in declension. These particles further serve as terminal inflections for verbs and adjectives.

95. 2. Also, like other human beings the Japanese have words which express qualities of things ; and words also which tell of how things, events and persons exist, act, and endure. These words are equivalent to what we of the West know as adjectives and as verbs. The Japanese grammarians call them ことば KOTOBA, "words," or はたらき ことば HATARAKI-KOTOBA, i.e. "working words," so naming them not because they are in largest part the words of action the vital form in speech but because

they are active words ; words undergoing constant change. They are inflected in many ways to show time, mood and other states and changes of being and action.

NOTE. Dr. J. J. Hoffmann, in the introduction to his "Japanese Grammar," says of the *kotoba*, it is "the word *(verbum)* by eminence and is considered as the living element (*Hataraki-kotoba*, working word) of the sentence." But Mr W. G. Aston in Chapter II. of his "Grammar of the Written Language" has this pertinent foot note. "In the ことばの ちかみち *Kotoba no Chikamichi*, *na* are called (な ことば) *i-kotoba*, or words which remain at rest as opposed to (はたらき ことば) *hataraki-kotoba*, or words of action, the term which in that treatise has been applied to the *kotoba* of older writers. By 'rest' and 'action' are here meant 'want of inflection' and 'inflection,' and *hataraki*, 'working' or 'action,' has no reference to the usual meaning of verbs as expressing action."

In the Japanese language therefore there are properly but two classes of words :—

1. Uninflected words, including NA and TENIWOHA ; and
2. Inflected words *i.e.* the working words, HATARAKI-KOTOBA.

Any distinctions which foreign students may make among Japanese words other than those here given, are not made in accordance with the Japanese way of dealing with language, but simply that they may meet their own convenience in study.

CHAPTER II.

ARRANGEMENT OF WORDS IN SPEECH.

The Japanese have ways peculiar to themselves of putting the NAMES and the WORKING-WORDS together.

96. 1. Mr. W. G. Aston in his "Grammar of the Japanese Spoken Language," thus describes the order of words in a sentence; "The first place in a Japanese sentence is occupied by the nominative case, the next by the indirect object of the verb or by a noun followed by a postposition, the third by a direct object of the verb (accusative case), and the last by the verb or the adjective in the verbal form."

Among the illustrative proverbs (**91.**) used for these lessons, Proverb 18 shows the order here described. (あの ひと は *Ano hito wa*) そで うつし に *sode-utsushi ni* もの を *mono wo* やる *yaru*. Literally,—("*That person as for*," subject understood),—"*sleeve transferring in*" or "*by*," indirect object,—"*thing*" followed by accusative sign *wo*, direct object,—"*gives*," verb. Or, "*He, by transferring through his sleeve, thing gives.*" More freely rendered the proverb means, "He gives a thing secretly by passing it through his sleeve" *i.e.* the long sleeve of the Japanese dress.

Exception: An exception to this order of words arises in making comparisons, when the object with which the comparison is made is usually put first.

Proverb 41, is みめ より こゝろ "*Mime yori, kokoro.*" Literally,—"*Face than, heart.*" Freely rendered, "The heart is better than the face," *i.e.*, "Goodness of heart is to be preferred to beauty of face."

97. 2. The fundamental law governing the combinations and relations of Japanese speech is that the words, clauses &c. qualified, follow the words, clauses &c. which qualify them. Prof. B. H. Chamberlain in his "Handbook of Colloquial Japanese," thus summarizes this rule :— "The adjective or genitive precedes the noun which it defines, the adverb precedes the verb, and explanatory or dependent clauses precede the principal clause. The object likewise precedes the verb. The predicative verb or adjective of each clause is placed at the end of that clause, the predicative verb or adjective of the main clause rounding off the entire sentence."

Examples :—

In Proverb 21, なきづら を はち が さす *Naki zura wo, hachi ga sasu*, "*Weeping face* (acc. sign) *bees sting*," or, "Bees sting a weeping face," なき *naki*, "weeping," precedes づら *zura* (*tsura*), "face."

In Proverd 24, うり の たね に なすび は はえぬ *Uri no tane ni, nasubi wa haenu*, "*Melon of seed from, egg plant* (nom. sign) *does not grow*;" or, "An egg-plant does not grow from a melon's seed," the genitive うり の *uri no*, "melon's," precedes たね *tane*, "seed."

In Proverb 42, しゆ に まじはれば あかく なる *Shu ni majiwareba, akaku naru*, "*Vermillion with if you are intimate, red becomes ;*" or "If you handle vermillion you will become red." Here the adverbial adjective form, あかく *akaku*, "red," precedes the verb なる *naru*, becomes."

Then, in Proverb 34. えみ の うち に やいば を ふくむ *Emi no uchi ni, yaiba wo fukumu*, "*Smile of interior in, sword* (acc. sign) *conceals ;*" or, "Conceals a sword, within a smile," the explanatory and subordinate clause, *emi no uchi ni*, "within a smile," precedes *yaiba wo fukumu*, "conceals a sword."

In Proverb 3, はり の あな から てんを のぞく *Hari*

no ana kara, ten wo nozoku, "*Needle of hole from, heaven* (acc. sign) *peep at :*" or "To peep at the heavens through a needle's eye," the object てん *ten*, "heaven," precedes のぞく *nozoku*, "to peep at."

In Proverb 1, いち を きいて じふ を しる *Ichi wo kiite, jū wo shiru*, "*One* (acc. sign) *hearing, ten* (acc. sign) *knows ;*" or "Having heard one thing, he knows ten," the predicative verbs きいて *kiite*, and しる *shiru*, end the clause, and the sentence.

98. 3. *a.* It is customary in Japanese speech, when two or more nouns are coordinated in a sentence, for the last noun of the series to take the particle belonging to each.

Example :—

Here are linked together a series of nouns, in which only the last receives the declension sign of the accusative :—だれ が あめ つち ひ つき みづ かぜ ひ を おつくり なされました か *Dare ga ame, tsuchi, hi, tsuki, mizu, kaze, hi wo otsukuri, nasaremashita ka*, "*Who* (nom. sign) *heaven, earth, sun, moon, water, air, fire* (acc. sign *wo*) *august-author has become?*" Or, "Who has made heaven, earth, sun, moon, water, air and fire?"

b. It is the rule also when several verbs or adjectives succeed one another in a sentence, that the last verb or adjective only takes the inflection or particle belonging to each, and that the verbs or adjectives preceding take the gerund, or indefinite Main Stem form.

Illustrative of *b.* is Proverb 8 :—ちり つもつて やま と なる *Chiri tsumotte yama to naru*, "*Dust heaping, mountain becomes ;*" or "Dust heaped up becomes a mountain."

99. 4. In Japanese speech quotation is usually made without any change in the form of the words quoted (**71**). The added particle と (*to*), "that," with some verb mean-

ing "said," points out the quotation. A quoted sentence thus is repeated as originally spoken and is closed by the words, "that he said."

Example:—

みやうにち まゐる といふ ました *Myonichi mairu, to iimashita.* "'To-morrow I come,' that he said"; or, "He said, 'I will come to-morrow.'"

100. 5. Interrogation is indicated by the particle か *ka?* at the end of a clause or sentence. **(66.)**

Example:—

きましたか *Kimashita ka.* "Has he come?" きました *Kimashita.* "He has come.

101. 6. Expressions concerning time ordinarily precede expressions concerning place.

Examples:—

いちじ から がくかう に いく *Ichi ji kara gakkō ni iku.* "From one o'clock I go to school;" or, I go to school at one o'clock."

102. 7. Final verbs and adjectives are often omitted and understood in many colloquial phrases. The meaning is clear without them.

Examples:—

It is not necessary to say おはやう ございます *O hayō gozaimasu*, in friendly morning greeting; おはやう *O hayō*, is sufficient. The verb ございます *gozaimasu*, though used among comparative strangers for the sake of formal politeness, is generally dropped among intimate friends. ちよいと *Choito!* "A little!" is a call to a friend, meaning ちよいと (こちらへおいでなさい) *Choito (kochira ye o ide nasai).* Literally, "*A little here to, honorably come, deign;*" or, "Please come here for a moment." Many other like forms of speech are in use.

CHAPTER III.

WESTERN GRAMMAR IN JAPANESE SPEECH.

I. THE ARTICLE.

103. There is no ARTICLE among Japanese words.

When a speaker of the Japanese language wishes to single out, or to make definite, any thing named, he does so by the use of pronouns, verbs, adjectives and various distinguishing phrases. So far as its ordinary construction is concerned, the Japanese language is both indefinite and impersonal.

For example:—

In English "the book," invariably points out a particular book which has in some way been previously brought to one's attention. To reach the same end in Japanese one must say something like "book just named," "bought book," "book this man wrote," "that book servant just brought," and like periphrases.

II. THE NOUN.

In the Japanese language the NOUN, *i.e.* the name proper, is not inflected in any way to distinguish for it number, gender or case. In other words, the Japanese noun has no declension.

1. NUMBER.

104. *a.* SINGULAR. If, however, it is necessary to specify only one thing of a kind, the numeral for "one," ひとつ

hitotsu, ひと *hito*, or いち *ichi*, is added to the noun either as prefix or suffix.

For example :—

ほん ひとつ *hon-hitotsu*, "one book"="a book;" いち じ *ichi ji*, "one syllable" = "a syllable"; ひと はこ *hito-hako*, "one box" = "a box."

b. PLURAL. When more than one thing is referred to, the Japanese add such words as ども *domo*, がた *gata*, ら *ra*, しう *shū*, and たち *tachi* to the noun.

For example :—

わたくし ども *watakushi-domo* = "we;" あなた がた *anata-gata* = "you;" こども ら *kodomo-ra* = "children"; ひゃくせう しう *hyakushō-shū* = "farmers"; やくにん たち *yakunin-tachi* = "officers."

Among these plural suffixes, がた *gata* and たち *tachi* are used for polite speech; among the others ら *ra* is least courteous.

c. Plurality is also shown in many instances by doubling the noun.

For example :—

われ われ *ware-ware* = "we"; いろ いろ *iro-iro* = "all kinds"; くすり ぐすり *kusuri-gusuri*,="medicines"; ところ どころ *tokoro-dokoro*="places"; くに ぐに *kuni-guni* "countries, and so on.

2. GENDER.

105. Difference in gender is indicated in a very few cases by the use of different words.

For examples :—

をとこ *otoko*, "man;" をんな *onna* "woman;" むすこ *musuko*, "boy" ("son"); むすめ *musume*, "girl" ("daughter").

Sometimes sex is distinguished by a prefix, を *o* or をん

on, as masculine ; め *me* or めん *men*, as feminine.
For example :—

を うし *o ushi*, "a bull ;" or めん どり *men dori*, "a hen."

But these distinctions are exceptional. Japanese words, as a rule, ignore number or sex. Such qualifications must usually be inferred from the rest of the sentence.

3. CASE.

106. By the use of particles, as suffixes, equivalents for the case forms common to the Western languages may be expressed.

ILLUSTRATIVE WORD.

やま *Yama*, "mountain."

As equivalents for English case forms read :—

Nom.	やま が (or は	*Yama ga* (or *wa*)="a mountain."
Gen.	やま の	*Yama no*="of a mountain."
Dat.	やま に (or へ	*Yama ni* (or (*y*) *e*) ="to a mountain."
Acc.	やま を	*Yama wo* = "a mountain.
Voc.	やま よ	*Yama yo !*="O mountain ! "
Abl.	やま より (or から)	*Yama yori*, (or *kara* &c.) ="from a mountain."

4. CLASSES OF NOUNS.

107. As in all other languages, so in Japanese, nouns are of various kinds ;- SIMPLE, DERIVATIVE and COMPOUND.

108. *a.* SIMPLE NOUNS. These are original, undecomposable nouns, or, rather, names whose components are no longer separable without destroying the words : such as て *te* "hand" ; と *to* "door" ; いぬ *inu* "dog" ; やま *yama* "mountain" ; くに *kuni* "country."

109. *b.* DERIVATIVE NOUNS. These nouns are formed in Japanese by adding either prefixes or suffixes to nouns and

to other words. There are for example :—

110. *a.* ***Abstract Nouns.*** These nouns are derived chiefly from the stems of adjectives by adding to them the syllable さ *sa*, which is equivalent to the English "ness." *For example :—*

あつさ *atsusa* = "hotness," or "heat,"; たかさ *takasa*= "highness," or "height"; おもさ *omosa*, "heaviness," or "weight," and so on.

111. The word こと *koto* "fact," added to true adjectives forms also equivalents of abstract nouns :— *For example :—*

しろい こと *shiroi koto* "white fact," or "whiteness;" ふかい こと *fukai koto* "deep fact," or "depth," and the like.

112. The same word こと *koto*, added to some verbal forms, also produces equivalents of abstract nouns :— *For example :*

こまる こと *komaru koto* = "trouble fact," or "anxiety;" できない こと *dekinai koto* = "can not fact," or "impossibility;" しらない こと *shiranai koto* = "know not fact," or "ignorance."

113. *β.* ***Concrete Nouns.*** By the addition of the word もの *mono* "thing," to adjectives and certain verbal forms, equivalents of concrete nouns are produced. *For example :—*

あを もの *ao mono* made up from "green," and "thing," = "vegetables;" うまい もの *umai mono* from "delicious," and "thing," = "delicacy;" ぬひ もの *nui mono* from "sew," and "thing," = "embroidery," or "needlework," いれ もの *ire mono*, from "put into," and "thing," = "receptacle."

114. *γ.* ***Diminutive Nouns.*** These nouns are formed by prefixing こ *ko* "little," to nouns :—

For example:—

こいぬ *ko inu* "little dog," or "puppy;" こやま *ko yama* "little mountain," or "hill," and so on.

115. *δ.* ***Augmentative Nouns.*** The prefix おほ *ō* = "great," forms with nouns a class of magnifying nouns:—

For example:—

おほやま *ō yama*, "great mountain;" おほあらし *ō arashi* = "great storm," or "tempest;" おほぶね *ō bune* = "great boat," or "ship;" おほぐらい *ō gurai* = "a great eater," or "glutton."

116. ***Verbal Nouns.*** The Main Stems of verbs are often used as nouns.

For example:—

そしる *soshiru* means "to speak evil;" そしり *soshiri* the Main Stem of *soshiru* is used in Proverb 5, as equivalent to "evil speaking;" よろこぶ *yorokobu* means "to be happy," and よろこび *yorokobi* = joy; わらふ *warau* = "to laugh," わらい *warai* = "laughter;" ひかる *hikaru* = "to shine," ひかり *hikari* = "lustre," or "brightness." つき *tsuki* in Proverb 45, is the Main Stem of つく *tsuku* "cleaves to," or "fastens on," used substantively in the sense of "the act of applying fire."

117. Compound Nouns. This class of nouns is numerous, and may be indefinitely enlarged. The compound nouns are for the most part composed as follows:—

118. *α.* A noun with a preceding qualifying noun.

For example:—

くすりや *kusuri ya*, made up of "medicine," and "house," = "drug-store;" がくもん *gakumon*, from "learning," and "inquiry," = "science;" かまくら *Kamakura* from "sickle," and "ware-house," = name of a celebrated city.

119. *β.* A noun combined with an adjective preceding.

For example :—

わるくち *warukuchi*, made up of "bad," and "mouth," = "evil speaking;" たかごえ *taka goe* from "high," and "voice," (こえ *koe*) = "loud voice;" やすもの *yasu mono* from "cheap," and "thing," = "cheap article;" めいけん *mei ken* from "famous" and "two-edged sword," = "famous sword."

120. *γ.* A noun combined with a verbal form preceding.

For example :—

なきづら *naki zura*, made up of "weeping," and "cheek," (つら *tsura*) = "crying face;" ぬすびと *nusubito*, from "steal," and "person," = "thief;" もえくひ *moekui* from "burn," and "stake," = "brand," or "charred stick."

121. *δ.* A noun combined with a verbal form following.

For example :—

すみかき *sumi kaki*, made up from "charcoal," and "to scrape," = "fire-scraper;" ひとごろし *hito goroshi*, from "person," and "killing," = murder or murderer; なつまけ *natsu make* from "summer," and "lose in contest," = "summer-languor"

122. *ε.* Two verbal forms combined are often used substantively.

For example :—

かちまけ *kachi make*, made up of "win," and "lose," = "the question of victory or defeat;" ひきかへ *hikikae*, from "draw," and "return," = "exchange"; ぬきがき *nukigaki*, from "draw out," and "write down," = "an epitome," or "abstract."

SPECIAL NOTE. *a.* In compound nouns the consonantal

element of the first syllabic of the second word of the compound, as a rule, receives the にごり *nigori* (4), and is correspondingly changed in pronunciation.

For example:—

たかごゑ *taka-goe* has ごゑ *goe* for こゑ *koe*; なきづら *naki-zura* has づら *zura* for つら *tsura*; ぬすびと *nusu-bito* has びと *bito* for ひと *hito*; ひとごろし *hito-goroshi* has ごろし *goroshi* for ころし *koroshi*; ぬきがき *nuki gaki* has がき *gaki* for かき *kaki*.

Prof. B. H. Chamberlain thus formulates the law concerning these changes;— "The broad law governing the use of the にごり *nigori*, is that the initial surd, (*ch*, *sh*, *f*, *h*, *k*, *s*, *ts* or *t*,) of an independent word,—especially of a noun,—changes into the corresponding sonant (*j*, *b*, *g*, *z* or *d*) when the word is used as the second member of a compound."

b. In compounds the vowel element of the terminal syllabic of the first word of the compound often changes. Especially does the *e* element change into the *a* sound.

For example:—

たかはら *taka-hara*, "bamboo-grove," a compound of たけ *take*, and はら *hara*; さかをけ *saka oke*, "a *sake* vat," compounded of さけ *sake*, and をけ *oke*; しらは *shira ha*, "white teeth," compounded of しろ *shiro*, and は *ha*; かざでつぽう *kaza-deppō*, "air-gun," compounded of かぜ *kaze*, and てつぽう *teppō*; うはぐつ *uwa-gutsu* "overshoes," or "slippers," compounded of うへ *ue*, and くつ *kutsu*.

III. THE PRONOUN.

The SUBSTITUTES FOR NOUNS used by the Japanese are nouns which, by long service, have become purely pro-

nominal. They are gathered into several groups expressing the different degrees of politeness or respect peculiar to Japanese speech.

123. 1. PERSONAL PRONOUNS.

SINGULAR.

First Person. I. わたくし *watakushi* (polite); わたし *watashi* (familiar, and used by women).
ぼく *boku* (used by students and soldiers).
てまへ *temae* (humble); をれ *ore* (rude).

Second Person. You. あなた *anata* (polite); おまへ さん *omae san* (familiar).
きみ *kimi* (used by students &c.).
おまへ *omae* (used by superiors); きさま *kisama* (rude).

Third Person. He. あの おかた *ano o kata* (polite); あの ひと *ano hito* (familiar).
She. *ano o kata* (polite); あの おんな *ano onna* (familiar).
あれ *are* (rude, for "he" or "she").
It. それ *sore*.

PLURAL.

Plurals for these pronouns are formed as for nouns, by adding ども *domo*, がた *gata*, ら *ra*, しう *shū* and たち *tachi*.

There are other substitutes for personal pronouns, but the names just given will serve for the present. It may be noted that Japanese speakers make but little use of personal pronouns. In recent years, however, a marked

change from this habit has been begun.

124. 2. Possessive Pronouns. The particle *no* added to the personal pronoun forms makes them *possessive*.

For example:—

わたくしの *watakushi no*, "my," or "mine;" あなたの *anata no*, "your," or "yours;" わたくしどもの *watakushi-domo no*, "our," or "ours."

125. 3. Demonstrative Pronouns. The chief words for pointing out, directing attention, are the pronominal nouns:—

For example:—

126. *a.* これ *kore*, "this one," when the object is near, or possessed by, the speaker; それ *sore*, "that one," when the object is near, or in possession of the person spoken to, and あれ *are*, "that one," when the object is far away, or not in possession of the person spoken to. Also:—

127. *b.* この *kono* "this," その *sono* "that," and あの *ano* "that," are words used as pronominal adjectives. They are used in the same relations respectively, as,—これ *kore* それ *sore* and あれ *are*.

128. *c.* Besides these words, there are such derivatives as,—

こんな *konna*, "this kind of," そんな *sonna*, "that kind of," and あんな *anna*, "that kind of," and their equivalents かういふ *kō iu*, "this called," さういふ *sō iu* "that called," and あゝいふ *ā iu*, "that called."

Illustrative Phrases:—

これはいくらですか *Kore wa ikura desu ka?* "As for this one, how much is it?"

それはてうどよい *Sore wa chōdo yoi.* "As for that one, (it is) just right."

あれはなんです *Are wa nan desu?* "As for that, what is (it)?"

このみち *Kōno michi.* "This road."

そのはこ *Sono hako.* "That box."

かういふらふそく *Kō iu rōsoku.* "This kind of a candle."

129. 4. Interrogative Pronouns. The chief words used for inquiring or asking questions, are the pronominal nouns だれ *dare*, "who," どれ *dore*, "which," and なに *nani*, "what." Among other words used in the same way the adjective どなた *donata*, "which side," (a polite substitute for どれ *dore*), is of especial importance.

Illustrative Phrases:—

だれがさういつた *Dare ga sō itta?* "Who said so?" (familiar.)

どなたです *Donata desu?* "Who is it?" (polite.)

どれがいちばんいゝか *Dore ga ichiban ii ka?* "Which is the best?" (familiar.)

なにごようでございますか *Nani go yō de gozaimasu ka?* "What honorable business is there?" *i.e.* what can I do for you?" (polite.)

130. 5. Relative Pronouns. In the Japanese language reference, or relation, to another noun, or pronoun, in a sentence is secured by using the verb of the relative clause as an adjective. There are no relative pronouns proper.

Illustrative Phrases:—

にげたどろぼう *Nigeta dorobō.* "The ran away robber." *i.e.* "the robber who ran away."

かれたまつ *Kareta matsu.* "The withered pine," *i.e.* "the pine which withered."

さいちらうといふひと *Saichirō to iu hito.* "Saichirō that called person," *i.e.* "the person who is named Saichirō."

131. 6. Indefinite Pronouns. There are certain words

which, used pronominally to express distribution, number, quantity, comparison &c., may be called indefinite pronouns. These words are formed by adding か *ka*, も *mo*, ても *demo*, and ぞ *zo* to the interrogatives.

For example:—

だれか *dare ka*, "somebody."	どれか *dore ka*, "some one thing."
だれも *dare mo*, "anybody," or "somebody."	どれも *dore mo*, "any one thing," or "nothing."
だれても *dare de mo*, "anybody."	どれても *dore de mo*, "anything whatever."
なにか *nani ka*, "anything."	なにも *nani mo*, "anything," or "nothing."
なんても *nan de mo*, "anything whatever."	なんぞ *nan zo*, "anything."

Polite form for だれ *dare*,—

どなたか *donata ka*, "somebody."

どなたも *donata mo*, "everybody."

どなたても *donata de mo*, "anybody."

だれも *dare mo*, どれも *dore mo*, and なにも *nani mo*, are, as a general rule, used with negative verbs, and are equivalent to the English words "nobody," and "nothing."

ILLUSTRATIVE PHRASES.

だれかさういった *Dare ka sō itta.* "Somebody said so."

だれもしつていません *Dare mo shitte imasen*, "Nobody knows it."

だれてもしつています *Dare de mo shitte imasu.* "Everybody knows it."

どなたもいかれません *Donata mo ikaremasen.* "Nobody can go."

どなたてもいかれる *Donata de mo ikareru.* "Anybody can go."

どれか ひとつ ちやうだい *Dore ka hitotsu chōdai.* "Please give me one or the other."

どれも いけませんか *Dore mo ikemasen ka.* "Won't one of these suit you?"

どれでも ちやうだい *Dore de mo chōdai.* "Please give me any one of them.

なにか ちやうだい *Nani ka chōdai.* "Please give me something."

なにも ありません *Nani mo arimasen.* "I have nothing at all."

なんでも よろしい *Nan de mo yoroshii.* "Anything whatever will do."

IV. THE VERB.

Verbs, or the words which assert, or declare, something about the things named by nouns, are peculiarly treated in the Japanese language.

1. CLASSES OF VERBS.

132. As in other languages, so in the Japanese language, the verbs, in accordance with their use, separate into two main classes, transitive and intransitive. That is, some verbs have objects which receive the action expressed by them, and others of the verbs express the action fully in themselves.

For example:—

なほす *naosu* "I mend," or "cure," is a transitive verb. On hearing it spoken one wishes to know what is mended, or who is cured. But なほる *naoru* "I get well," describes in itself fully the action it expresses. なほる *Naoru* is an intransitive verb.

133. The transitive or intransitive character of Japanese verbs, however, does not show itself in any peculiarity of structure. Many verbs having roots or stems in common, as transitive or as intransitive, have reciprocally different terminations.

For example:—

かへす *kaesu* "give back," or "return," is transitive, and かへる *kaeru* "return," is intransitive. But this peculiarity does not definitely distinguish these verbs as transitive, and as not transitive. There are verbs which have just the contrary formation and character, as,—たつ *tatsu* "stand," which is intransitive, and たてる *tateru* "set up," which is transitive. But やく *yaku* "burn," is transitive, and やける *yakeru* "burn," is intransitive; while あく *aku* "be open," is intransitive, and あける *akeru* "open," is transitive.

Only by familiarity with its use can a student know whether a Japanese verb is transitive or not.

2. NUMBER AND PERSON.

134. Japanese verbs have no forms which show either number or person.

For example:—

The word なほす *naosu* whose meaning is "mend," or "cure," remains the same in a sentence whether one intends to say "I, you, we, or they, mend," or "he, she, or it, mends; so also まける *makeru* "lose," or "lower a price," stands for "I, you, we, or they, lower a price," or "he, she, or it, loses." This fact holds good for every verb.

135. *a.* Distinction of PERSON is generally understood through the use of pronouns. Especially by the use of humble or honorific verbs does a speaker make it known whether he is referring to himself, or to others.

b. Distinction of NUMBER, when necessary, is made by the use of associated pronouns, numerals, and by other auxiliary words.

3. TENSE.

136. Inflection of verbs for the purpose of specifying the TIME of the action, or the state, told of by the verbs, is almost wholly confined to forms which indicate present, or past time, and this time as either certain, or probable. In Japanese speech therefore there are properly only four tenses :-

1. The Certain Present ; 2. The Probable Present ; 3. The Certain Past, and 4. The Probable Past.

a. ***Future time*** is expressed by words associated with the present tenses, and often by the Probable Present tense alone.

For example :—

1. The verb, *e.g.*, なほす *naosu*, まける *makeru*, has thus really by inflection only four tenses, as follows :-

		なほす NAOSU.	まける MAKERU.
Tense.	Certain Present.	なほす *naosu*. mend, or mends.	まける *makeru*, lose, or loses.
	Probable Present(or Future.)	なほさう *naosō*, probably mends, or will mend.	まけやう *makeyō*, probably loses, or will lose.
	Certain Past.	なほした *naoshita*, mended.	まけた *maketa*, lost.
	Probable Past.	なをしたらう *naoshitarō*, probably mended.	まけたらう *maketarō*, probably lost.

137. 2. There is a further time inflection of Japanese verbs, an indefinite tense form. It is named ***The Alternative,*** or ***Frequentative Form.*** It seldom is used without a companion word having the same inflection. Its function is to show occasional action, or alternation of action.

For example :—

Alternative Form.	なほしたり *naoshitari,* sometimes mends.	まけたり *maketari,* sometimes loses.

4. MODE.

138. Inflection for the purpose of showing the MODE or MANNER of the assertion made by the verbs consists of forms expressing simple declaration, contingency or doubt, and command.

That is, there are (1) Indicative, (2) Subjunctive, and (3) Imperative Mode forms among Japanese verbs.

The Subjunctive Mode consists practically of two forms, *a.* The Conditional, and *b.* The Concessive, according as the action of the verb shows dependence, or involves concession.

For example :—

1. INDICATIVE MODE.		
Present Tense.	なほす *naosu,* (I) mend.	まける *makeru,* (he) loses.
Past. Tense.	なほした *naoshita,* (he) mended.	まけた *maketa,* (I) lost.

2. Subjunctive Mode. *a.* Conditional.		
Present Tense.	なをせば *naoseba*, if (he) mend.	まければ *makereba*, if (she) lose.
Past Tense.	なほしたら *naoshitara*, if (I) had mended.	まけたら *maketara*, if (he) had lost.

2. Subjunctive Mode. *b.* Concessive. 容許		
Present Tense.	なほせど *naosedo*, though (he) mend.	まけれど *makeredo*, though (I) lose.
Past Tense.	なほしたれど *naoshitaredo*, though (I) have mended.	まけたれど *maketaredo*, though (she) lost.

3. Imperative Mode.		
	なほせ *naose*, mend!	まけろ *makero*, lose!

5. ADJECTIVAL VERB FORMS.

139. There are some other forms of the verb whose uses give them a larger than verbal character: they are closely allied with adjectives.

These forms are generally classed under the names, *a.* ***Gerund, Participle,*** or ***Subordinative Form,*** and *b.* ***Desiderative Form,*** or ***Desiderative Adjective.***

Gerund.	
なほして *naoshite*, mending, having mended.	まけて *makete*, losing, having lost.

Desiderative Form.	
なほしたい *naoshitai*, wishes to mend.	まけたい *maketai*, wishes to lose.

6. PROCESS OF INFLECTION.

a. The Root.

140. The ultimate element of the verb, or its simplest form, is named the root. From the root all inflection proceeds. In the Japanese verb the root is often hidden, or its immediate growth is difficult to trace. We need not attempt a study of this perplexing subject.

141. Verbal Inflection, so far as the student of this manual need study it, may commence with certain developed forms of the verb which can be accepted as primary stems, or bases, to which all further inflections have been joined. These forms are four; and they are at but a small remove from the root. They give practical starting places for verbal study.

142. Western grammarians have named these primary verbal variations, not in accordance with their full functions, but after some especially prominent service they perform in speech. They have been designated by different writers, as: 1. "The Root," or "The Stem," or "The Indefinite Form"; 2. "The Negative Base"; 3. "The Indicative," or "The Certain Present"; and 4. "The Conditional Base."

In exhibiting the inflection of the verb, some of the writers who have named one of the variations "The Root," or "The Stem," have treated the three other variations as though they were derived from this "root," or "stem," by a series of terminal changes. It is not probable that these

forms were in fact so derived. The several stems apparently have only a root in common. In this manual these four primary inflection forms shall be figured under the name STEMS OF INFLECTION

β. STEMS OF INFLECTION.

143. The STEMS OF INFLECTION shall be treated as though related to one another like so many different stems separating from the same root. It is not proposed here, however, to make any essential change in the names which foreign grammarians, generally, have agreed to give to these four primary verbal variations. The names most commonly held shall be adopted, only modified so as to sustain the metaphor *stem* here proposed, and we shall substitute among them, for the term "The Root," or "The Stem," or "The Indefinite Form," the term *The Main Stem*.

γ. THE FOUR VERBAL STEMS.

The four primary Japanese verbal variations as studied in this manual appear, therefore, as the STEMS OF INFLECTION, named severally,

1. ***The Main Stem,***
2. ***The Negative Stem,***
3. ***The Certain Present Stem,*** and
5. ***The Conditional Stem.***

144. *1. The Main Stem.* This primary variation supports a larger number of verbal inflections than any of the others. It terminates with a syllabic in either I or E. *For example:* –

With し *shi* in なほし *naoshi* of the verb meaning "mend;" with け *ke* in まけ *make* of the verb meaning "lose;" and with ぢ *ji* in おぢ *oji* of the verb meaning "fear," etc.

145. *a.* By the addition of various words and particles, the Main Stem supports the positive past tenses in all modes, also the positive alternative form, the positive gerund, and the desiderative form of all verbs. Moreover, it supports all the inflections of the large number of verbs which are grouped together as the Second Conjugation, and also all modes and tenses of the polite forms of inflection.

146. *b.* In sentences where several verbs occur in different clauses, each, however, characterized by the same time and mode, all the verbs, except the last, take the Main Stem form, leaving for the final verb the function of giving time and mode to the action of the whole sentence by means of proper inflection.

147. *c.* The Main Stem also appears at times as a noun; also, it forms compounds with other parts of speech.

148. *2. The Negative Stem.* The stem stands next to the Main Stem in importance in the process of inflection

It terminates in a syllabic in A for all the verbs which are grouped together as the First Conjugation.

In the Second Conjugation its terminal is either an E syllabic, or an I syllabic.

For example:—

なほさ *naosa* is the Negative Stem of the verb meaning "mend;" まけ *make* is the negative stem for the verb "lose;" and おぢ *oji* for the verb "fear."

149. *a.* In the group of verbs making the First Conjugation, the Negative Stem supports nearly all negative inflections. It supports the probable present tense, and the passive, or potential, and causative inflections also.

150. *b.* In the Second Conjugation the Main Stem and the Negative Stem, as said before, are the same; that is, the Negative Stem in the Second Conjugation is but a name given to the Main Stem, for the sake of convenience in exhibiting the verbal paradigms.

151. *3.* ***The Certain Present Stem.*** This stem does not take any extended part in the process of inflection. It supports only the negative probable present, and the negative imperative inflections. It assists, also, in the formation of some *quasi* forms of inflection.

Standing alone, this stem indicates the certain present tense.

152. *a.* In form, the Certain Present Stem terminates in a syllabic in U.

That is, in the First Conjugation its terminal is any one of the syllabics in U.

But in the Second Conjugation its terminal is the syllabic RU suffixed to the Main Stem.

For example:—

す *su* forming なほす *naosu* for the verb "mend;" and る *ru* forming まける *makeru* and おぢる *ojiru* for the verbs "lose" and "fear," produce the Certain Present Stems of these verbs.

☞ **153.** *b. The Certain Present Stem has been selected as the name by which each verb is known.*

For example:—

The verb meaning "mend" is なほす *naosu;* "lose" is まける *makeru;* "fear" is おぢる *ojiru;* "hear" is きく *kiku;* "know" is しる *shiru;* "wear" is きる *kiru;* "grow" is はえる *haeru;* "see" is みる *miru;* "eat" is たべる *taberu;* "go out" is でる *deru, &c.*

☞ **154.** *c. By means of the Certain Present Stem in connection with the Main Stem, the special groupings of Japanese verbs in Conjugation are determined.*

155. *d. The Certain Present Stem does duty in speech not only as a verb, but often as a noun, and also as an adjective.*

156. 4. ***The Conditional Stem.*** This stem serves to support inflection in the two forms of the subjunctive mode, *i.e.* the present conditional and the present concessive.

It is also identical with the imperative mode of the verbs grouped in what is called the First Conjugation.

In form it terminates in a syllabic in E; that is, in the First Conjugation its terminal is any one of the syllabics in E.

But in the Second Conjugation its terminal is the syllabic RE suffixed to the Main Stem.

For example: —

se forming なほせ *naose* for the verb "mend"; れ *re* forming まけれ *makere* and おぢれ *ojire* for the verbs "lose" and "fear," produce the Conditional Stems of these verbs.

157. SUMMARY.

FOR THE VERBS	なほす NAO SU	まける MAKE RU	おぢる OJI RU
THE MAIN STEM IS	なほし *nao* ***shi***	まけ *make*	おぢ *oji.*
THE NEGATIVE STEM IS	なほさ *nao* ***sa***	まけ *make*	おぢ *oji.*
THE CERTAIN PRESENT STEM IS	なほす *nao* ***su***	まける *make* ***ru***	おぢる *oji* ***ru***
THE CONDITIONAL STEM IS	なほせ *nao* ***se***	まけれ *make* ***re***	おぢれ *oji* ***re***

158. The PROCESS OF INFLECTION for Japanese verbs therefore takes its start, so far as it is examined in this manual, from these four Stems of Inflection: the ***Main Stem;*** and its associates,—the so-called ***Negative;*** the ***Certain Present;*** and the ***Conditional Stems.***

All verbal inflection will here be considered as proceeding from, or as being supported by, one or the other of these primary variations.

7. GROUPINGS IN INFLECTION: CONJUGATION.

159. As the PROCESS OF INFLECTION goes on from these primary variations,—the Stems of Inflection,—the verbal forms differentiate into two distinctly marked groups, which are named CONJUGATIONS. The two Conjugations may be distinguished as follows:—

FIRST CONJUGATION.

160. 1. The First Conjugation consists of all verbs whose Main Stems end in a syllabic in I, and whose Certain Present Stems end in the U syllabic of the same series as that of the Main Stem terminal. (**154.**)

Illustrations:—

If the Main Stem of a verb ends in き *ki* and the Certain Present in く *ku*; or, if further, the former ends in ぎ *gi* and the other in ぐ *gu*; or in し *shi* and in す *su*; ぢ *ji* and づ *zu*; ち *chi* and つ *tsu*; ひ *hi* (*i*) and ふ *fu* (*u*); み *mi* and む *mu*; り *ri* and る *ru*, and so on throughout the several series of syllables as shown in the syllabary of the *Katakana* on page 24, that verb may be classed in the First Conjugation.

161. All the forms of inflection of verbs whose Main

Stems and Certain Present Stems are so marked follow one model,—euphonic changes in the stems excepted.

ILLUSTRATIVE VERBS:—

	MAIN STEM	CERTAIN PRESENT
"mend"	なほし *naoshi*	なほす *naosu*
"hear"	きゝ *kiki*	きく *kiku*
"smell"	かぎ *kagi*	かぐ *kagu*
"know"	しり *shiri*	しる *shiru*
"look at"	のぞき *nozoki*	のぞく *nozoku*
"win"	かち *kachi*	かつ *katsu*
"enter"	いり *iri*	いる *iru*
"twist"	なひ *nai*	なふ *nau*
"return"	かへり *kaeri*	かへる *kaeru*
"draw back"	ひつこみ *hikkomi*	ひつこむ *hikkomu*
"shine"	てり *teri*	てる *teru*
"go" or "come"	まゐり *mairi*	まゐる *mairu*
"row"	こぎ *kogi*	こぐ *kogu*
"blow"	ふき *fuki*	ふく *fuku*
"fly"	とび *tobi*	とぶ *tobu*
"hold in the mouth"	ふくみ *fukumi*	ふくむ *fukumu*
"pile up"	つもり *tsumori*	つもる *tsumoru*
"take"	とり *tori*	とる *toru*
"become"	なり *nari*	なる *naru*
"climb"	のぼり *noburi*	のぼる *noboru*
"give"	やり *yari*	やる *yaru*
"buy"	かひ *kai*	かふ *kau*
"be"	あり *ari*	ある *aru*
"go"	いき *iki*	いく *iku.*

162. ***Euphonic Changes:***—In all verbs of the First Conjugation certain changes, chiefly euphonic, take place within the Main Stem during the process of inflection. These changes appear particularly in the gerund, in the past tenses, and in the alternative form.

ILLUSTRATIONS :—

163. *a.* If the Main Stem ends in the KI syllabic, the consonantal element K is dropped.

Examples :—

VERB.	MAIN STEM.	GERUND.	CERTAIN PAST.	CONDITIONAL PAST, ETC.	ALTERNATIVE FORM.
やく *Yaku* burn.	やき *yaki*	やいて *yaite*	やいた *yaita*	やいたら *yaitara*	やいたり *yaitari*
きく *Kiku* hear.	きゝ *kiki*	きいて *kiite*	きいた *kiita*	きいたら *kiitara*	きいたり *kiitari*
とく *Toku* melt.	とき *toki*	といて *toite*	といた *toita*	といたら *toitara*	といたり *toitari*
せく *Seku* hurry.	せき *seki*	せいて *seite*	せいた *seita*	せいたら *seitara*	せいたり *seitari*
ふく *Fuku* blow.	ふき *fuki*	ふいて *fuite*	ふいた *fuita*	ふいたら *fuitara*	ふいたり *fuitari*
のぞく *Nozoku* peer.	のぞき *nozoki*	のぞいて *nozoite*	のぞいた *nozoita*	のぞいたら *nozoitara*	のぞいたり *nozoitari*

Exception :

いく *iku* "go" whose Main Stem is いき *iki*, forms its gerund as いって *itte*, its past tenses and alternative form as いった *itta* etc.,—いったり *ittari*.

164. *b.* If the Main Stem ends in the ぎ *gi* syllabic, the consonantal element g is dropped and the T sound of the suffixes is changed into D.

Examples :-

Verb.	Main Stem.	Gerund.	Certain Past.	Conditional Past &c.	Alternative Form.
かぐ *Kagu* smell.	かぎ *kagi*	かいで *kaide*	かいだ *kaida*	かいだら *kaidara*	かいだり *kaidari*
こぐ *Kogu* row.	こぎ *kogi*	こいで *koide*	こいだ *koida*	こいだら *koidara*	こいだり *koidari*
へぐ *Hegu* peel off.	へぎ *hegi*	へいで *heide*	へいだ *heida*	へいだら *heidara*	へいだり *heidari*

becomes the sound of D.

Examples :—

VERB.	MAIN STEM.	GERUND.	CERTAIN PAST.	CONDITIONAL PAST, ETC.	ALTERNATIVE FORM.
とぶ *Tobu* fly.	とび *tobi*	とんで *tonde*	とんだ *tonda*	とんだら *tondara*	とんだり *tondari*
あむ *Amu* weave.	あみ *ami*	あんで *ande*	あんだ *anda*	あんだら *andara*	あんだり *andari*
ひっこむ *Hikkomu* draw back.	ひっこみ *hikkomi*	ひっこんで *hikkonde*	ひっこんだ *hikkonda*	ひっこんだら *hikkondara*	ひっこんだり *hikkondari*
ふくむ *Fukumu* hold in the mouth.	ふくみ *fukumi*	ふくんで *fukunde*	ふくんだ *fukunda*	ふくんだら *fukundara*	ふくんだり *fukundari*

166. *d.* If the Main Stem ends in a ち *chi* syllabic, the vowel element I is dropped, and the consonantal element CH, or rather TCH, is sounded with the suffixes as a doubled T.

Examples:—

VERB.	MAIN STEM.	GERUND.	CERTAIN PAST.	COND. PAST.	ALT. FORM.
かつ *Katsu* win.	かち *kachi*	かって *katte*	かった *katta*	かったら *kattara*	かったり *kattari*
もつ *Motsu* hold.	もち *mochi*	もって *motte*	もった *motta*	もったら *mottara*	もったり *mottari*
ぶつ *Butsu* beat.	ぶち *buchi*	ぶって *butte*	ぶった *butta*	ぶったら *buttara*	ぶったり *buttari*

167. *e.* If the Main Stem ends in a り *ri* syllabic, the vowel element I is dropped, and the consonantal element R is sounded with the suffixes as a doubled T.

Examples : —

Verb.	Main Stem.	Gerund.	Cert. Past.	Cond. Past, etc.	Alt. Form.
つもる *Tsumoru* accumulate.	つもり *tsumori*	つもつて *tsumotte*	つもつた *tsumotta*	つもつたら *tsumottara*	つもつたり *tsumottari*
とる *Toru* take.	とり *tori*	とつて *totte*	とつた *totta*	とつたら *tottara*	とつたり *tottari*
なる *Naru* become.	なり *nari*	なつて *natte*	なつた *natta*	なつたら *nattara*	なつたり *nattari*
ある *Aru* be.	あり *ari*	あつて *atte*	あつた *atta*	あつたら *attara*	あつたり *attari*
しる *Shiru* know.	しり *shiri*	しつて *shitte*	しつた *shitta*	しつたら *shittara*	しつたり *shittari*
のぼる *Noboru* climb.	のぼり *nobori*	のぼつて *nobotte*	のぼつた *nobotta*	のぼつたら *nobottara*	のぼつたり *nobottari*
やる *Yaru* give.	やり *yari*	やつて *yatte*	やつた *yatta*	やつたら *yattara*	やつたり *yattari*

168. *f.* If the Main Stem ends in the syllable い *i* or ひ *hi*, the vowel syllable is dropped, and the initial consonantal element of the suffixes, ㇳ, is doubled.

Examples :—

Verb.	Main Stem.	Gerund.	Certain Past.	Cond. Past, etc.	Alternative Form.
なふ *Nau* twist.	なひ *nai*	なって *natte* なうて *nōte*	なった *natta* なうた *nōta*	なったら *nattara* なうたら *nōtara*	なったり *nattari* なうたり *nōtari*
かふ *Kau* buy.	かひ *kai*	かって *katta* かうて *kōte*	かった *katta* かうた *kōta*	かったら *kattara* かうたら *kōtara*	かったり *kattari* かうたり *kōtari*
いふ *Iu* say.	いひ *ii*	いって *itte* いふて *iute*	いった *itta* いふた *iuta*	いったら *ittara* いふたら *iutara*	いったり *ittari* いふたり *iutari*
わらふ *Warau* laugh.	わらひ *warai*	わらって *waratte*	わらった *waratta*	わらったら *warattara*	わらったり *warattari*

169. NOTE. In verbs of this class, properly speaking, the terminal syllabics belong to the H or Spirant series of syllables, and their euphonic changes follow the changes peculiar to the syllabics は *ha*, ひ *hi*, ふ *fwu*, へ *he*, ほ *ho*.

Especially to be noted is the fact that the Negative Stem appears as WA, and not as A or HA.

For example :—

The Negative Stem of なふ *nau* (*nafu*) is なは *nawa* (*naha*) not *naa*. So, of かふ *kau* (*kafu*), かは *kawa* is the Negative Stem. Of いふ *iu* (*ifu*) いは *iwa*, and of わらふ *warau* (*warafu*) わらは *warawa*, are the Negative Stems. Thus with other verbs also.

SECOND CONJUGATION.

170. 2. The Second Conjugation consists of all verbs whose Main Stems end in a syllabic in either E, or in I, and whose Certain Present Stems are formed by the addition of the syllabic る *ru* to the Main Stems.

For example :—

If the Main Stem of a verb ends in け *ke* and the Certain Present in ける *keru ;* or further, the former in き *ki* and the other in きる *kiru ;* or further, in せ *se* and in せる *seru ;* じ *ji* and じる *jiru ;* or ね *ne* and ねる *neru ;* に *ni* and にる *niru ;* or め *me* and める *meru ;* or み *mi* and みる *miru*, and so on throughout the several series of the E and I series of syllabics, that verb is classed in the Second Conjugation.

ILLUSTRATIVE VERBS : —

	MAIN STEM	CERTAIN PRESENT
"lose"	まけ *make*	まける *makeru*
"fear"	おぢ *oji*	おぢる *ojiru*
"wear"	き *ki*	きる *kiru*
"sleep"	ね *ne*	ねる *neru*
"grow"	はえ *hae*	はえる *haeru*
"be"	ゐ *i*	ゐる *iru*

	MAIN STEM	CERTAIN PRESENT
"get"	え *e*	える *eru*
"go out"	で *de*	でる *deru*
"cool"	さめ *same*	さめる *sameru*
"see"	み *mi*	みる *miru*
"eat"	たべ *tabe*	たべる *taberu*
"bathe"	あび *abi*	あびる *abiru*
"break"	をれ *ore*	をれる *oreru*
"borrow"	かり *kari*	かりる *kariru.*

171. In the Second Conjugation the process of inflection divides the inflected forms into TWO SERIES. These series are distinguished from one another, however, only by the syllabic in E, or in I, with which the Main Stem terminates.

In all other respects the forms of inflection conform to one model. For this reason we group these two series of inflections in one Conjugation, and distinguish them as the FIRST, and the SECOND, FORMS of the SECOND CONJUGATION.

8. PARADIGMS OF THE VERBS.

172. Japanese verbs may therefore be grouped into two Conjugations, and their process of inflection may be considered as being supported by FOUR STEMS.

TABLE OF STEM SIGNS.

FIRST CONJUGATION.	SECOND CONJUGATION.	
	FORM I.	FORM II.
Main Stem, ending with a syll. in I,	in E,	in I.
Negative Stem, „ „ „ „ „ A,	„ E,	„ I.
Cert. Pres. Stem, „ „ „ „ „ U,	„ ERU,	„ IRU.
Cond. Stem, „ „ „ „ „ E.	„ ERE,	„ IRE.

Beginning with the form of the verb declaring direct,

simple action, that is, with the primary variation here named the Main Stem, let us follow the process of inflection.

We shall take as illustrative verbs, the three which have been named, なほす *naosu*, まける *makeru*, and おぢる *ojiru*.

The Main Stems of these verbs are なほし *naoshi*, まけ *make*, and おぢ *oji*.

173. ***1. The Main Stem,*** as said before, bears a larger number of inflections than any of the other primary variations. In some verbs it is apparently the root of the word : in the Second Conjugation this stem in reality supports all inflection.

174. *a.* In the First Conjugation for the verb なほす *naosu* we have the Main Stem—

なほし ***naoshi.***

By the use of suffixes to the Main Stem the following forms are produced for this verb :—

Gerund	なほし-て	*naoshi-te*,	having mended, mending
Cert. Past	„ -た	„ *-ta*,	mended, have mended
Cond. „	„ -たら	„ *-tara*	if (I) had mended
Prob. „	„ -たらう	„ *-tarō*,	probably (he) mended
Conc. „	„ -たれど	„ *-taredo*,	though (he) mended
Alt. Form	„ -たり	„ *-tari*,	at times mending
Des. „	„ -たい	„ *-tai*,	(he) wishes to mend

175. Note. Polite inflection for the First Conjugation, and for the Second Conjugation also, is made by adding most of the inflected forms of the verb ます *masu* to the Main Stem of a verb.

For example :—

なほす *naosu* is made to serve polite speech under the form なほします *naoshimasu*. In the inflections of verbs compounded as なほします *naoshimasu*, only the suffix ます *masu* undergoes change.

176. *b.* In the SECOND CONJUGATION there are for the verbs まける *makeru* and おちる *ojiru*, the Main Stems—

まけ ***make*** and おち ***oji***

from which are produced the

Gerund	まけて	*make te*	and	おちて	*oji te*		
Certain Past	„ た	„ *ta*	„	„ た	„ *ta*		
Cond.	„ „ たら	„ *tara*	„	„ たら	„ *tara*		
Probable	„ „ たらう	„ *tarō*	„	„ たらう	„ *tarō*		
Conces.	„ „ たれど	„ *taredo*	„	„ たれど	„ *taredo*		
Alt. Form	„ たり	„ *tari*	„	„ たり	„ *tari*		
Desid. Form	„ たい	„ *tai*	„	„ たい	„ *tai*		

177. NOTE. But, besides these inflections which are here given simply for the purpose of running a parallel with the inflections of the First Conjugation just shown, the Main Stem really supports all the forms of inflection of the Second Conjugation, as appears in the process of inflection continued below.

178. *2.* ***The Negative Stem*** is second in importance to the Main Stem in supporting inflection. It exists as an independent stem only in the First Conjugation.

In the Second Conjugation, what is called the Negative Stem is only the Main Stem as it appears in the forms of inflection which correspond to the inflection forms supported by the First Conjugation Negative Stem.

179. *a.* In the FIRST CONJUGATION for the verb なほす *naosu* the Negative Stem is

なほさ ***naosa.***

By the use of suffixes the following forms are produced from なほさ *naosa*:—

Probable Present, (Pos.)	なほさう	*naosa-u* (*naosō*)	probably mend or shall mend
Certain „ (Neg.)	„ ぬ	„ *nu*	do not, shall not, mend
	„ ない	„ *nai*	
Conditional „ „	„ ねば	„ *neba*	if (I) do not mend
	„ なければ	„ *nakereba*	
Concessive „ „	„ ねど（も）	„ *nedo* (*mo*)	though (he) does not mend
	„ なけれど	„ *nakeredo*	
Certain Past „	„ なかつた	„ *nakatta*	(he) did not mend
	„ なんだ	„ *nanda*	
Probable „ „	„ なかつたらう	„ *nakattarō*	probably he did not mend
	„ なんだらう	„ *nandarō*	

Conditional Past (Neg.)	なほさなかつたら（ば） *naosanakattara (ba)*		if he did not mend
	〃 なんだら（ば） 〃 *nandara (ba)*		
Concessive 〃 〃	〃 なんだれど（も） 〃 *nandaredo (mo)*		though I did not mend
Alternative Form 〃	〃 なかつたり 〃 *nakattari*		at times not mending
	〃 なんだり 〃 *nandari*		
Gerund 〃	〃 ず 〃 *zu*		not mending, not having mended,
	〃 なくつて 〃 *nakutte*		

180. *b.* In the Second Conjugation as Negative Stems for the verbs まける *makeru* and おちる *ojiru* there are

まけ ***make*** and おち ***oji***

from which are produced :—

Probable Present (Pos.)			まけやう	*make yō*	and	おちやう	*oji yō*		
„ „ (Neg.)			„ まい	„ *mai*		„ „ まい	„ *mai*		
Certain „ „			„ ぬ	„ *nŭ*		„ „ ぬ	„ *nū*		
			„ ない	„ *nai*		„ „ ない	„ *nai*		
Conditional „ „			„ なければ	„ *nakereba*		„ „ なければ	„ *nakereba*		
Concessive „ „			„ なけれど（も）	„ *nakeredo (mo)*		„ „ なけれど（も）	„ *nakeredo (mo)*		
Certain Past „			„ なかつた	„ *nakatta*		„ „ なかつた	„ *nakatta*		
Probable „ „			„ なかつたらう	„ *nakattarō*		„ „ なかつたらう	„ *nakattarō*		
Conditional „ „			„ なかつたら（ば）	„ *nakattara (ba)*		„ „ なかつたら（ば）	„ *nakattara (ba)*		
Concessive „ „			„ なけれど（も）	„ *nakeredo (mo)*		„ „ なけれど（も）	„ *nakeredo (mo)*		
Alternative Form „			„ なかつたり	„ *nakattari*		„ „ なかつたり	„ *nakattari*		
Gerund „			„ ず	„ *zu*		„ „ ず	„ *zu*		
			„ なくて	„ *nakute*		„ „ なくて	„ *nakute*		
Positive Imperative			„ ろ	„ *ro!*		„ „ ろ	„ *ro!*		

181. *3. The Certain Present Stem* supports but few inflections.

It is a primary verbal variation in the First Conjugation.

In the Second Conjugation it is an inflection of the Main Stem by the use of the suffix る *ru*.

182. *a.* In the First Conjugation for the verb なほす *naosu*, the Certain Present Stem is.

なほす ***naosu.***

This stem is inflected as follows :—

Cert. Pres.	なほす *naosu*		(he) mends, (they) mend.
Improbable „	„	まい „ *mai*	probably (I) do not, will not mend.
Neg. Imperative „		な „ *na*	do not mend.

183. *b.* In the Second Conjugation the Certain Present Stems of まける *makeru* and おぢる *ojiru* are the verbs as named :—

まける ***makeru,*** おぢる ***ojiru.***

Certain Present	まける *makeru* (I) lose, shall lose.	おぢる *ojiru* (I) fear, shall fear.
Neg. Imperative	まけるな *makeruna!* do not lose!	おぢるな *ojiruna!* do not fear!

184. *4. The Conditional Stem,* like the Certain Present Stem, supports but a small inflection.

In the First Conjugation this stem is a primary variation of the verb.

In the Second Conjugation it is an inflection of the Main Stem by the use of the suffix れ *re.*

185. *a.* In the FIRST CONJUGATION for the verb なほす *Naosu* the Conditional Stem is.

なほせ *naose.*

This stem is inflected as follows :—

Conditional Present	なほせば *naoseba.*	if (I) mend.
Concessive „	„ ど „ *do.*	though (he) mend.
The Positive Imperative takes the form of this stem	なせほ *naose!*	mend!

186. *b.* In the SECOND CONJUGATION the Conditional Stems of the verbs まける *makeru* and おちる *ojiru* are

まけれ *makere,* おちれ *ojire.*

Cond. Present まければ *makere ba* and おちれば *ojire ba.*	
Conc. „ „ ど „ *do* „ „ ど „ *do.*	

COMPLETE SUMMARY OF FORMS OF INFLECTION.

Exhibiting all these forms together, and classifying them in accordance with the arrangement generally made by Western grammarians we get the accompanying full verbal paradigms.

187. FIRST CONJUGATION.

なほす Naosu, "mend."

Tense.	Voice.	Indicative Mode.
Certain Present	Positive.	なほす Naosu,—(I) mend, will mend.
	Negative.	なほさぬ Naosa-*nu*, なほさない Naosa-*nai*—(I) do not mend.
Probable Present....	Positive.	なほさう Naosa-*u* (or, naosō,) probably mend, or shall mend.
	Negative.	なほすまい Naosu-*mai*,—(I) probably do, or shall not, mend.
Certain Past	Positive.	なほした Naoshi-*ta*,—(I) mended, (he) has mended.
	Negative.	なほさなかつた Naosa-*nakatta*, / なほさなんだ Naosa-*nanda*, (he) did not mend.
Probable Past	Positive.	なほしたらう Naoshi-*tarō*,—(they) probably mended.
	Negative.	なほさなかつたらう Naosa-*nakattarō*, / なほさなんだらう Naosa-*nandarō*, (he) probably did not mend.
Alternative Form....	Positive.	なほしたり Naoshi-*tari*,—at times, or at one time, mending.
	Negative.	なほさなかつたり Naosa-*nakattari*, / なほさなんだり Naosa-*nandari*, at times, or at one time, not mending.
Desiderative Form ..	Positive.	なほしたい Naoshi-*tai*,—(I, we, they) wish to mend.
	Negative.	なほしたくない Naoshi-*takunai*,—(I, or they) do not wish to mend.
Gerund	Positive.	なほして Naoshi-*te*,—mending, having mended.
	Negative.	なほさず Naosa-*zu*, / なほさなくて Naosa-*nakute*, not having mended, not mending.

187. FIRST CONJUGATION.

(Continued.)

Tense.	Voice.	Subjunctive Mode.		Imperative Mode.
		Conditional.	Concessive.	
Certain Present.....	Pos.	なほせ-ば Nao-se-*ba*, —If (I) mend.	なほせ-ど Naose-*do*, / なほす-けれど Naosu-*keredo*, } though (I) mend.	なほせ Naose ! } mend !
	Neg.	なほさ-なければ / Naosa-*nakereba*, / なほさ-ぬば / Naosa-*neba*, } if (he) does not mend.	なほさ-なければど / Naosa-*nakeredo*, } though do not mend. / なほさ-ぬど Naosa-*nedo*,	なほす-な / Naosu-*na* ! } do not mend !
Probable Present.....	Pos.			
	Neg.			
Certain Past.	Pos.	なほし-たら (ば) Naoshi-*tara* (*ba*), —if (he) had mended.	なほし-たれど / Naoshi-*taredo*, / なほ ! -たけれど / Naoshi-*ta-keredo*, } though (he) has mended.	
	Neg.	なほさ-なかつたら / Naosa-*nakattara*, / なほさ-なんだら / Naosa-*nandara*, } if (he) had not mended.	なほさ-なかつたけれど / Naosa-*nakattakeredo*, / なほさ-なんだけれど / Naosa-*nandakeredo*, } though (I) have not mended.	

188. SECOND CONJUGATION.

First Form. まける, MAKERU, "lose." *Second Form.* おぢる, OJIRU, "fear."

TENSE.	VOICE.	INDICATIVE MODE.	
		Form I.	*Form* II.
Certain Present....	Positive.	まけ-る Make-*ru*.	おぢ-る Oji-*ru*.
	Negative.	まけ-ぬ Make-*nu*.	おぢ-ぬ Oji-*nu*.
		まけ-ない Make-*nai*.	おぢ-ない Oji-*nai*.
Probable Present..	Positive.	まけ-よ Make-*yo*.	おぢ-よ Oji-*yo*.
	Negative.	まけ-まい Make-*mai*.	おぢ-まい Oji-*mai*.
Certain Past	Positive.	まけ-た Make-*ta*.	おぢ-た Oji-*ta*,
	Negative.	まけ-なかつた Make-*nakatta*.	おぢ-なかつた Oji-*nakatta*.
		まけ-なんだ Make-*nanda*.	おぢ-なんだ Oji-*nanda*.
Probable Past.....	Positive.	まけ-たらう Make-*tarō*.	おぢ-たらう Oji-*tarō*.
	Negative.	まけ-なかつたらう Make-*nakattarō*	おぢ-なかつたらう Oji-*nakattarō*
		まけ-なんだらう Make-*nandarō*.	おぢ-なんだらう Oji-*nandarō*.
Alternative Form..	Positive.	まけ-たり Make-*tari*.	おぢ-たり Oji-*tari*.
	Negative.	まけ-なかつたり Make-*nakattari*.	おぢ-なかつたり Oji-*nakattari*.
		まけ-なんだり Make-*nandari*.	おぢ-なんだり Oji-*nandari*.
Desiderative Form..	Positive.	まけ-たい Make-*tai*.	おぢ-たい Oji-*tai*.
	Negative.	まけ-たくない Make-*takunai*.	おぢ-たくない Oji-*takunai*.
Gerund	Positive.	まけ-て Make-*te*.	おぢ-て Oji-*te*.
	Negative.	まけ-づ Make-*zu*.	おぢ-づ Oji-*zu*.
		まけ-なくて Make-*nakute*.	おぢ-なくて Oji-*nakute*.

188. SECOND CONJUGATION.

(Continued.)

Tense.	Voice.	Subjunctive Mode.				Imperative Mode.	
		Conditional.		Concessive.			
		Form I.	*Form* II.	*Form* I.	*Form* II.	*Form* I.	*Form* II.
Certain Present ..	Pos.	まけ-れば Make-*reba.*	おぢ-れば Oji-*reba.*	まけ-れど Make *redo.*	おぢ-れど Oji-*redo.*	まけ-ろ Make-*ro.*	おぢ-ろ Oji-*ro.*
	Neg.	まけ-なければ Make-*nakereba.*	おぢ-なければ Oji-*nakereba.*	まけ-なければど Make-*nakeredo.*	おぢ-なければど Oji-*nakeredo.*	まけ-るな Make-*runa.*	おぢ-るな Oji-*runa.*
	Neg.	まけ-ねば Make-*neba.*	おぢ-ねば Oji-*neba.*	まけ-ねど Make-*nedo.*	おぢ-ねど Oji-*nedo.*		
Probable Present ..	Pos.						
	Neg.						
Certain Past.....	Pos.	まけ-たら Make-*tara.*	おぢ-たら Oji-*tara.*	まけ-たれど Make-*taredo.*	おぢ-たれど Oji-*taredo.*		
				まけ-たければど Make-*takeredo.*	おぢ-たければど Oji-*takeredo.*		
	Neg.	まけ-なかつたら Make-*nakattara.*	おぢ-なかつたら Oji-*nakattara.*	まけ-なかつたければど Make-*nakattakeredo.*	おぢ-なかつたければど Oji-*nakattakeredo.*		
		まけ-なんだら Make-*nandara.*	おぢ-なんだら Oji-*nandara.*	まけ-なんだれど Make-*nandaredo.*	おぢ-なんだれど Oji-*nandaredo.*		

VERBAL INFLECTION IN POLITE FORM.

189. 5. In social intercourse in Japan, language has been given a special character for the purposes of courtesy. Except among relatives and with one's own servants, verbal forms in the main parts of sentences almost always differ somewhat from the simple inflections just given, in order to express politeness, respect or reverence. The subject of honorific language will not be dealt with at any length here.

We may not, however, pass by the use of the verb ます *masŭ*, meaning "be," which, as a suffix to the Main Stems of verbs, relieves the verbs from the familiarity and curtness of the simple inflections. The inflections of this verb are constantly in use, and are universally applicable to other verbs. In fact, ます *masŭ* has now no independent function. It appears always as a suffix.

INFLECTION OF THE POLITE VERB ます MASU.

190. *a.* The inflection of the verb ます *masŭ* is somewhat unlike that of either of the verbs whose paradigms have already been given.

The Main Stem of the verb is まし *mashi*; its Negative Stem is ませ *mase*; its Certain Present is ます *masŭ*, and its Conditional Stem is ますれ *masure*. It has no desiderative form. Knowing these peculiarities the student can easily complete its paradigm.

191. *b.* All the inflections of ます *masŭ*, however, are not in common use. The forms most frequently met with are the following:—

Cert. Pres.	Pos.	ます *masŭ*
	Neg.	ませ-ぬ *mase-nŭ*
Prob. „	Pos.	ま-せう *ma-shō* (*seu*)
	Neg.	ます-まい *masŭ-mai*
Cert. Past	Pos.	まし-た *mashi-ta*

Prob. Past	Pos.	ましたらう *mashi-tarō*
Cond. Pres.	Pos.	ましたれば *mashi-tareba*
	Neg.	ませなかつたれば *mase-nakattareba*
Cond. Past	Pos.	ましたら(ば) *mashi-tara (ba)*
Alt. Form	Pos.	ましたり *mashi-tari*
	Neg.	ませなかつたり *mase-nakattari*
Gerund	Pos.	まして *mashi-te*
	Neg.	ませなくつて *mase-nakute*

192. *c.* Several of the forms for the Negative Voice of ます *masu* are by preference in popular speech rendered by combining with the negative certain present, ません *masen*, such auxiliary forms as でせう *deshō*, でした *deshita*, でしたら *deshitara*, which are remote abbreviations of the particle で *de*, and inflection forms of the verb ござる *gozaru*.

Examples:—

Cert. Past,	Neg.	is ませんでした *masen deshita*
Prob. „	„	„ ませんでしたらう *masen deshitarō*
Cond. „	„	„ ませんでしたら(ば) *masen deshitara(ba)*

193. *d.* In polite usage a Desiderative Form for verbs has been devised by changing the final syllabic of the ordinary desiderative form from たい *tai* to たう *tō* for the Positive Voice, and to たく *taku* for the Negative Voice, and suffixing the polite verb ございます *gozarimasu*, or ございます *gozaimasu*, Positive or Negative.

Examples:—

Polite Desiderative Form なほす *naosu.*	Pos.	なほしたう-ござります *naoshitō-gozarimasu*
	Neg.	なほしたく-ござりません *naoshitaku-gozarimasen*
Polite Desiderative Form まける *makeru*	Pos.	まけたう-ございます *maketō-gozaimasu*
	Neg.	まけたく-ございません *maketaku-gozaimasen*
Polite Desiderative Form おぢる *ojiru.*	Pos.	おぢたう-ございます *ojitō-gozaimasu*
	Neg.	おぢたく-ございません *ojitaku-gozaimasen.*

c. The Imperative Mode in polite form is commonly formed by the help of certain auxiliaries, with or without the verb ます *masŭ.* For the present, the auxiliary なさる *nasaru*, "please do," associated with ます *masu*, may illustrate this form of inflection, as ;—

Imperative Mode.	Pos.	なさいませ *nasaimase!* or なさいまし *nasaimashi!*
	Neg.	なさいます な *nasaimasu na!* or なさいまする な *nasaimasuru na!*

In polite inflection the verb to which なさいます *nasaimasu* is auxiliary is accompanied by the honorific お *o.*

SUMMARY OF POLITE INFLECTION FORMS.

Exhibiting these forms together, and classifying them in accordance with the arrangement generally made by Western grammarians, we have the following paradigm.

194. *c.* ILLUSTRATIVE POLITE INFLECTION:

なほす Naosu, "mend."

Mode and Tense.	Positive Voice.	Negative Voice.
Indicative Mode. Certain Present	なほし-ます Naoshi-*masu*	なほし-ません Naoshi-*masen*
Probable „	なほし-ませう Naoshi-*mashō*	なほし-ますまい Naoshi-*masumai*
Certain Past	なほし-ました Naoshi-*mashita*	なほし-ません でした Naoshi-*masen deshita*
Probable „	なほし-ましたらう Naoshi-*mashitarō*	なほし-ません でしたらう Naoshi-*masen deshitarō*
Subjunctive Mode Conditional Present	なほし-ますれば Naoshi-*masureba*	なほし-ませなければ Naoshi-*masenakereba*
Conditional Past	なほし-ましたら Naoshi-*mashitara*	なほし-ません でしたら Naoshi-*masen deshitara*

Mode and Tense.	Positive Voice.	Negative Voice.
Alternative Form	なほし-ましたり Naoshi-*mashitari*	なほし-ませなかつたり Naoshi-*masenakattari*
Gerund	なほし まして Naoshi-*mashite*	なほし-ませなくて Naoshi-*masenakute*
Desiderative Form	なほし-たう ございます Naoshi-*tō gozaimasu*	なほし-たく ございません Naoshi-*taku gozaimasen*
Imperative Mode.	おなほし-なさいませ or (し) O naoshi-*nasaimase* or (*shi*)	おなほし-なさいまするな O naoshi-*nasaimasuruna*

Note. Polite inflection for almost every other Japanese verb can be made by substituting in the above paradigm for the Main Stem なほし *naoshi*, the Main Stem of the verb to be inflected.

Concerning the Verbs ある Aru, ゐる Iru and をる Oru.

195. 6. There are three important auxiliary verbs much used as equivalents of the English verb, "to be,"—ある *aru*, ゐる *iru*, and をる *oru*. Some elementary facts concerning them are of radical importance in the Japanese colloquial.

a. ある *aru*. Simple, positive existence, or possession, is indicated by this verb. Con-

sequently it has ordinarily the meanings "there is," or "(I) have," etc. See paragraph 169 for peculiarities in its forms of inflection. Note its uses in paragraphs 274 and 273. There is no negative conjugation for ある *aru* in common speech, excepting in the negative probable present form あるまい *arumai*.

b. ある *aru* becomes polite when its Main Stem あり *ari* is used with ます *masu*, for whose forms see paragraphs 189–194. This verb becomes yet more polite when it takes on the form ござる *gozaru* and adds to the Main Stem the verb ます *masu*, as ございます *gozarimasu* or more commonly ございます *gozaimasu*, see 193. No real changes in meaning take place with these formal changes. They are merely compliances with the needs of social courtesy. ありません *arimasu* and ございます *gozarimasu* have proper negative conjugations, 193, 194.

c. When the particle で *de* is prefixed to ある *aru* or ござる *gozaru* and their various forms of inflection, the meaning of the combined result is that simply of "being." The notion of "possession" disappears. で *de* is another form for the gerundial particle にて, *nite* "being." である, *de aru*, であらう *de arō* (*arau*) etc. are usually abbreviated in speech into だ *da*, だらう *darō*, and であつた *de atta* into だつた *datta* etc. であります *de arimasu* becomes usually です *desu*; でございませう, *de gozarimashō*, becomes でせう *deshō*; でございました *de gozaimashita* becomes でした *deshita*. etc. etc.

d. There are other verbs much used in polite intercourse that terminate with ある *aru*. Examples of such verbs are いらつしやる, *irassharu*, "being in a place," an equivalent for "to dwell," "to come" and "to go": くださる, *kudasaru*, "being in descent" an equivalent for "to conde-

scend," "to give from above": なさる *nasaru*, "causing to be," an equivalent for "deign to do," and "please to do": and おつしやる, *ossharu*, "being under instruction," an equivalent for "please to communicate to another" and "deign to say." These verbs like ござる *gozaru* when, for increased courtesy's sake they are combined with ます *masu* are as a rule written いらつしやいます *irasshaimasu*, くださいます *kudasaimasu*, なさいます *nasaimasu*, おつしやいます *ossharmasu* and thus throughout the inflection forms of ます *masu*, their terminal. The imperatives of these verbs are by usage in simple form いらつしやい *irasshai*, ください *kudasai* and so on. In more courteous form their imperatives are those regularly formed with ます *masu*, as いらつしやいまし *irasshaimashi*, なさいまし *nasaimashi*, etc. etc. Some other changes in the inflection of these verbs take place. Most noticeable among these is the elision of the *a* sound in the terminal ある *aru* in several of the other inflection forms than those here given, *e.g.* the gerund of いらつしやる *irassharu* is not いらつしやつて *irasshatte* but いらして (*irashite*) *irash'tte*, なさる *nasaru* is not なさつて *nasa'tte*, but なして (*nashite*) *nash'tte*, etc, etc.

c. ある *Iru.* "State of being" or "condition of being" finds expression in the verb ある *iru* which, chiefly as an auxiliary to other verbs in their forms as gerunds, gives a continuous force to such verbs. This association of ある *iru* with other verbs is very like in effect the association of the English verb "to be" with participial forms of other verbs, *e.g.* "is writing," "is sleeping," am studying." ある *iru* frequently coalesces with the gerund forms by merging its *i* sound into the final sound of the gerund, *e.g.* して ある *shite iru* "is doing" may become してる *shi'teru*;

ねて ゐる *nete iru* "is sleeping" may become ねてる *neteru*.

ゐる *iru* is conjugated in simple form according to the Second Conjugation. It appears in polite form with ます *masu*, as ゐます *imasu*, etc. etc.

f. をる *oru*. There is but little, if any, difference in ordinary usage between をる *oru* and ゐる *iru*. Both words indicate "state" or "condition of being." をる *oru* may once have referred by preference to living or moving beings.

The inflection of をる *oru* is made according to the First Conjugation. Its polite form is おります *orimasu*.

TWO VERBS OF IRREGULAR INFLECTION.

196. 7. There are a few verbs of somewhat irregular inflection constantly met with in ordinary speech. The paradigms of two of them of special importance are here given. They are くる *kuru* and する *suru* whose nearest English meanings are "come" and "do." They are of use as auxiliaries in expanding and explaining the actions of other verbs, and in giving verbal meanings to substantives, etc.

197. PARADIGMS OF "KURU," AND "SURU."

Verbs.	くる Kuru, "come."	する Suru, "do."
Main Stem	き KI	し SHI
Negative ,,	こ KO	せ SE
Cer. Pres. ,,	くる KURU	する SURU
Cond. ,,	くれ KURE	すれ SURE

Mode and Tense.	Positive Voice.	Negative Voice.	Positive Voice.	Negative Voice.
Indicative Mode.		こ-ぬ ko-*nu* こ-ない ko-*nai*		せ-ぬ se-*nu* し-ない shi-*nai*
Certain Present	く-る ku-*ru* come, (I) shall come	not come, (I) shall not come	す-る su-*ru* do, (I) shall do	not do, (I) shall not do
Probable ,,	こ-やう ko-*yō* き-やう ki-*yō* probably come, or (I) shall come	こ-まい ko-*mai* き-まい ki-*mai* probably not come, or shall not come	し-やう shi-*yō* せう *shō* probably do, or (I) shall do	し-まい shi-*mai* せ-ない se-*nai* probably not do, or shall not do
Certain Past	き-た ki-*ta* came, has come	こ-なかつた ko-*nakatta* こ-なんだ ko-*nanda* came not, has not come	し-た shi-*ta* did, has done	し-なかつた shi-*nakatta* せ-なんだ se-*nanda* did not, has not done
Probable ,,	き-たらう ki-*tarō* probably came, or has come	こ-なかつたらう ko-*nakattarō* こ-なんだらう ko-*nandarō* probably did not come	し-たらう shi-*tarō* probably did, or has done	し-なかつたらう shi-*nakattarō* せ-なんだらう se-*nandarō* probably did not do

SUBJUNCTIVE MODE. **Conditional Present**	くれ-ば kure-*ba* if (he) come	こ-なければ ko-*nakereba* こ-れば ko-*neba* if (he) does not come	すれ-ば sure-*ba* if (he) do	し-なければ shi-*nakereba* せ-れば se-*neba* if (he) does not do
Conditional Past	き-たら (ば) ki-*tara* (*ba*) if (he) came	こ-なかつたら ko-*nakattara* こ-なんだら ko-*nandara* if (he) do not come	し-たら (ば) shi-*tara* (*ba*) if he did	し-なかつたら shi-*nakattara* せ-なんだら se-*nandara* if (he) did not do
SUBJUNCTIVE MODE. **Concessive Present**	くれ-ど kure-*do* though (I) come	こ-なけれど ko-*nakeredo* こ-れど ko-*nedo* though (I) do not come	すれ-ど sure-*do* though (he) does	し-なけれど shi-*nakeredo* せ-れど se-*nedo* though (he) do not
Concessive Past	き-たれど ki-*taredo* though (I) came	こなかつたけれど ko-*nakattakeredo* こ-なんだれど ko-*nandaredo* though (I) had not come	し-たれど shi-*taredo* though (he) did	し-なかつたけれど shi-*nakattakeredo* せ-なんだれど se-*nandaredo* though (I) did not

Mode and Tense.	Positive Voice.	Negative Voice.	Positive Voice.	Negative Voice.
Alternative Form	き-たり ki-*tari* at times coming	こ-なかったり ko-*nakattari* こ-なんだり ko-*nandari* sometimes not coming	し-たり shi-*tari* at times doing	し-なかったり shi-*nakattari* せ-なんだり se-*nandari* sometimes not doing
Desiderative Form	き-たい ki-*tai* (I) want to come	き-たくない ki-*takunai* (I) do not want to come	し-たい shi-*tai* (I) wish to do	し-たくない shi-*takunai* (I) do not wish to do
Gerund	き-て ki-*te* coming, having come	こ-ず ko-*zu* こ-なくて ko-*nakute* not coming, not having come	し-て shi-*te* doing, having done	せ-ず se-*zu* し-なくて shi-*nakute* not doing, not having done.
Imperative Mode.	こ-い ko-*i*! come!	く-るな kuru-*na*! do not come!	しろ- shi-*ro*! do!	する-な suru-*na*! do not!

9. PHRASE VERBS.

198. The Japanese language abounds in combinations of words which have the function of single parts of speech. Such combinations are especially noticeable among verbs. They may be called PHRASE-VERBS, or VERB PHRASES, because they consist of some primary verbal variation combined with one or more auxiliary verbs, all together forming phrases which pass through various inflections as though they were simple verbs. By means of phrase-verbs the Japanese construct verbal forms which express voice in other than a directly active relation. There are, thus, equivalents of (1) PASSIVE, (2) POTENTIAL, and (3) CAUSATIVE VOICES among Japanese verbal forms.

The full treatment of these phrase-verbs lies outside the scope of this manual. But some acquaintance with them is desirable for any student of the language. A few facts concerning their formation and use are therefore appended.

199. 1. THE PASSIVE VOICE. When that which is the object of a verb in ordinary form is represented as having become a subject, affected by the action expressed in the verb, the verb is said to have taken on the PASSIVE VOICE.

For instance, the active verb-phrase "he knows me," is made passive when it becomes "I am known by him." Likewise "I see," becomes passive when phrased "I am seen," &c.

200. The change from the active to the passive voice in Japanese is made

a. by adding to the Negative Stem of the First conjugation the syllables れる RERU,

b. and to the same stem of the Second Conjugation the syllables られる RARERU.

For example:—

The verbs しる *shiru* "know," える *eru* "obtain," and みる *miru* "see," are made Passive as follows;—

CONJUGATION.	NEGATIVE STEM.	PASSIVE VOICE.
First Conj.	しら *shira*	しられる *shirareru* "to be known"
Second Conj.	I. え *e*	え られる *e rareru* "to be obtained"
	II. み *mi*	み られる *mi rareru* "to be seen."

201. *a.* Strictly speaking, however, there is no passive voice in Japanese speech. Etymologists teach that the so-called passive termination is a condensed compound made up of the verbs, あり *ari* "being," and える *eru* "get," which means "get being." The verb しられる *shirareru*, therefore, is a verb-phrase meaning "to get being knowing." This phrase by an easy transition comes to mean "to be known." This change applies to all passives. They are as Prof. B. H. Chamberlain describes them, "active in disguise."

202. *b.* The paradigms of all the so called passives are shaped in accordance with the First Form of the Second Conjugation.

ILLUSTRATIVE PHRASES:—

わたくしに よく しられる *Watakushi ni yoku shirareru* "He is well known by me."

どこを みられましたか *Doko wo miraremashita ka* "Where were you seen?"

203. 2. THE POTENTIAL VOICE. Having power to do

anything, *i.e.* POTENTIALITY, is expressed by the same phrase-verbs as those used to convey passive meanings.

ILLUSTRATIVE PHRASES :—

Prov. 28. くちにとはたてられぬ *Kuchi ni to wa taterarenu* "One can not set up a door for a man's mouth."

こられるかきいてみませう *Kōrareru ka kiite mimashō* "I will ask him if he can come."

まいられませんといいました *Mairaremasen to iimashita* "He said, he can not come. *(can not come, that he said.)*

204. *a.* In the First Conjugation most of the verbs have a SECOND potential form, which, in almost every instance, is formed by adding the syllabic る RU to the Conditional Stem.

For example :—

For the verb しる *shiru* "know," there are the two forms しられる *shirareru*, and しれる *shireru*, both phrase-verbs meaning "may," or "can, know."

By preference, however, the idea of permission, or "may," is associated with しられる *shirareru*, and with all verbs in RERU.

And of positive ability, or "can," with しれる *shireru* and all such verbs in る RU.

There are some variations in the formation of the second potential form, such as きこえる *kikoeru* instead of きける *kikeru*, which should be learned.

205. *b.* In the Second Conjugation the two potential forms for みる *miru* "see"; that is, みられる *mirareru* "may see," and みえる *mieru*, "can see," should be noticed as the exceptional two potentials in the Second Conjugation.

206. 3. THE CAUSATIVE VOICE. There are many phrase-verbs whose meanings express CAUSING OF ACTION, *e.g.*

"causing to know," or "to get," or "to see."

Such causation is expressed by the additions to the Negative Stem of a verb, in the First Conjugation of the syllables SERU,

And in the Second Conjugation of the syllables SASERU.

For example:—

The verbs しる *shiru*, える *eru*, and みる *miru*, become Causative as follows;—

CONJUGATION.	NEGATIVE STEM.	CAUSATIVE VOICE.
First Conj.	しら *shira*	しらせる *shira* ***seru*** "to cause to know."
Second Conj.	I. え *e*	えさせる *e* ***saseru*** "to cause to obtain"
	II. み *mi*	みさせる *mi* ***saseru*** "to cause to see."

All causative verbs are conjugated according to the paradigm for the First Form, Second Conjugation.

207. NOTE. The irregular verbs くる *kuru*, and する *suru*, form causative in the forms こさせる *kosaseru* "cause to come," and させる *saseru* "cause to do."

ILLUSTRATIVE PHRASES:—

すぐにきかしてください。 "Please let me know at once."
Sugu ni kikashite kudasai.

みなうれるならはやくきてしらせてください。
Mina ureru nara hayaku kite shirasete kudasai.

"If you can sell all, please come quickly and let me know."

しずかにさせなければいけない。 "You must make them keep still."
Shizuka ni sasenakereba ikenai.

V. THE ADJECTIVE.

208. In the Japanese language, words and phrases added to nouns for the purpose of describing, defining, limiting the meanings of the nouns, differ much in construction, and in ways of use, from their equivalents in English speech, THE ADJECTIVES. For instance, Japanese adjectives have neither number, gender, nor a true succession of degrees, such as positive, comparative, and superlative. But they have an inflection which, as far as it goes, is almost exactly like the inflection of verbs.

209. True verbs, too, and adverbial words, are in constant use as adjectives.

1. COMPARISON.

210. The Japanese do not express degrees of comparison among things by such terminals as "er," and "est," or by a succession of auxiliaries of relation, such as "more" and "most." They use a simple adjective like ながい *nagai* "long," or やすい *yasui* "easy," "cheap," and make comparison as follows :—

211. *a.* FOR THE COMPARATIVE DEGREE. They use ordinarily the particle より *yori* "than," with the adjective; saying, for example,—"*This than, that long is*," or "*cheap is*." This is to say, "*Than this, that is long*" or "*cheap*," which means what is understood in English by the words "That is longer" or "cheaper, than this."

For example :—

Among our illustrative proverbs (325) take numbers 11, and 41.

Proverb 11. るいらんよりもあやうし
Ruiran yori mo ayaushi.
"*Pile of eggs than even, dangerous*," that is,

"*Even than a pile of eggs, dangerous,*" or "More dangerous than even a pile of eggs.

Proverb 14. みめ より こゝろ
Mime yori kokoro.

"*Face than heart,*" that is, "*Heart than, face (is better),*" or, "The heart is more to be desired than the face."

211. NOTE. Excess in quality of one thing over another is sometimes expressed by such words as もつと *motto* "more," なほ *nao* "yet," or "still," &c.

For example:—

もつと ながい *motto nagai*, "more long," なほ やすい *nao yasui*, "yet cheap," that is, "longer," "cheaper."

213. *b.* FOR THE SUPERLATIVE DEGREE. The extreme degree of quality is expressed by the use of such words as いちばん *ichi ban*, "number one," だい いち の *dai ichi no* "first," "chief," &c.

For example:

いちばん ながい なは *Ichi ban nagai nawa*, "Number one long rope," is equivalent to the English words, "The longest rope."

2. INFLECTION.

214. The simplest form of the adjective is what may be called THE STEM.

By the addition of certain syllabics to the Stem, various adjective words and phrase words, are formed. These are simple adjectives, adverbial adjectives, and verbal adjectives, all having special mood and tense forms.

By INFLECTION these adjectival words receive both affirmative and negative expression.

215. *a.* The syllabic い *i* added to the Stem of an ad-

jective, forms the simple adjective, which is usable either as an attribute or as a predicate.

For example:—

From the Stems なが *naga*, and やす *yasu*, the simple adjectives ながい *nagai* "long" and やすい *yasui* "easy," or "cheap," are formed. One can say ながい なは *nagai nawa*, "long rope," or なはが ながい *nawa ga nagai*, "the rope is long"; and やすい はり *yasui hari*, "a cheap needle," or はりが やすい *hari ga yasui*, "the needle is cheap."

216. Note. In Proverb 32;—ふるき を たづねて あたらしきを しる *Furuki wo tazunete, atarashiki wo shiru*, "Inquiring after old (things) he learns new (things)," the adjectives "old," and "new," terminate in the syllabic き KI.

This syllabic is the Classical termination of all adjectives. In common speech the K sound has been dropped, leaving the I vowel element as the ordinary, simple adjective terminal, so that the proverb is read commonly, "*furui wo tazunete atarashii wo shiru.*"

217. *b.* The syllabic く KU, added to the Stem of an adjective, forms an adverbial adjective, or an adjectival adverb. In ordinary speech this form has predicative force. When adverbial it is followed by the verb which it qualifies.

Example:—

From the Stems なが *naga*, and やす *yasu*, are thus formed ながく *nagaku*, and やすく *yasuku*, which may be used as follows;—

このなはがながくございます *Kono nawa ga nagaku gozaimasu.* "*This rope (nom. sign.) long is,*" that is, "This rope is long."

やすくできました *Yasuku dekimashita*, "cheap made," that is, "It is made cheaply."

218. NOTE. In common speech the K sound is often dropped from the adverbial form of the adjective, and the U sound is combined with the vowel element of the preceding syllabic. *For example:—*

ながく *nagaku* often passes into the form ながう *nagō* by dropping the K sound, leaving the word ながう *nagau*, which is sounded as *nagō*. (43.) So, also, やすく *yasuku* becomes やすう *yasū*. Especially before the polite verb ござる *gozaru* "to be," does this change take place. Such a sentence as このなはがながく ございます *Kono nawa ga nagaku gozaimasu*, is therefore, in ordinary speech rendered このなはがながう ございます *Kono nawa ga nagō gozaimasu*.

219. *c.* In addition to these simple inflections forming true adjectival and adverbial forms, the adjective has also inflections, like true verbs, for mood and tense. These verbal inflections are made by adding various forms of the verb ある *aru* "be," (167) positive and negative, to a modified adverbial form of the adjective, as follows:

INFLECTION OF THE ADJECTIVE.

ADJECTIVE STEMS.	あたらし ATARASHI.	ふる FURU.
Simple Adjective	あたらしき or あたらしい *atarashiki* or *atarashii* new	ふるき or ふるい *furuki* or *furui* old

Adverbial Adjective	あたらしく *atarashiku* new-ly		ふるく *furuku* old-ly	
Polite Predicate Form	あたらしう ございます or ございません *atarashū gozaimasu* or *gozaimasen* &c. is new / is not new		ふるう ございます or ございません *furū gozaimasu* or *gazaimasen* is old / is not old	
Verbal Forms.	Positive.	Negative.	Positive.	Negative.
Indicative Mode. — Certain Present	あたらしい *atarashii* is new	あたらしく ない *atarashiku nai* is not new	ふるい *furui* is old	ふるく ない *furuku nai* is not old
Probable Present	あたらしかろう *atarashikarō* probably is, or will be new	あたらしく なかろう *atarashiku nakarō* probably is not new, or will not be new	ふるかろう *furukarō* probably is, or will be old	ふるく なかろう *furuku nakarō* probably is not, or will not be old
Certain Past	あたらしかつた *atarashikatta* was new	あたらしく なかつた *atarashiku nakatta* was not new	ふるかつた *furukatta* was old	ふるく なかつた *furuku nakatta* was not old
Probable Past	あたらしかつたらう *atarashikattarō* was probably new	あたらしく なかつたらう *atarashiku nakattarō* was probably not new	ふるかつたらう *furukattarō* was probably old	ふるく なかつたらう *furuku nakattarō* was probably not old

Adjective Stems.	あたらし Atarashi.		ふる Furu.	
Verbal Forms.	Positive.	Negative.	Positive.	Negative.
Subjunctive. Conditional Present	あたらしければ *atarashikereba* if it is new	あたらしく なければ *atarashiku nakereba* if it is not new	ふるければ *furukereba* if it is old	ふるく なければ *furukunakereba* if it is not old
Conditional Past	あたらしかったら(ば) *atarashikattara(ba)* if it should be new	あたらしく なかったら(ば) *atarashiku nakattara(ba)* if it should not be new	ふるかったら (ば) *furukattara(ba)* if it were old	ふるく なかったら(ば) *furuku nakattara* if it were not old (*ba*)
Concessive	あたらしけれど *atarashikeredo* though new	あたらしく なけれど *atarashiku nakeredo* though not new	ふるけれど *furukeredo* though old	ふるく なけれど *furuku nakeredo* though not old
Alternative Form	あたらしかったり *atarashikattari* being at times new	あたらしく なかったり *atarashiku nakattari* being sometimes not new	ふるかったり *furukattari* being at times old	ふるく なかったり *furuku nakattari* being at times not old
Gerund	あたらしくて *atarashikute* being new	あたらしく なくて *atarashiku nakute* not being new	ふるくて *furukute* being old	ふるく なくて *furuku nakute* not being old

3. ADJECTIVAL WORDS AND PHRASES.

220. Many words, not originally adjectives, take on an ADJECTIVAL CHARACTER by combination, or association, with other words.

221. *a.* ***Nouns*** followed by the particle の NO, and the abbreviated syllabic な NA, (なる *naru* "be"), serve as adjectives.

Examples:—

きんの *kin no* "of gold"="golden"; まことの *makoto no* "of truth"="truthful."

And あきらかな *akiraka na*, "bright being"="bright;" ばかな *baka na* "fool being"="foolish," and so on.

222. *b.* ***Nouns*** followed by らしい RASHII, meaning "like" or "appearance," become adjectival.

Examples:—

ばからしい *baka rashii* "like a fool"="foolish;" こどもらしい *kodomo rashii* "like a child"="childish;" ほんとうらしい *hontō rashii* "like the truth"="truth-seeming," and the like.

223. *c.* ***Verbs,*** in present and past forms, often become adjective in use.

Example:—

できる *dekiru* and できない *dekinai* meaning "able to do," and "not able to do," are equivalent of "possible," and "impossible," when used as adjectives.

あいた *aita* meaning "has become open"="open," is used as an adjective, and the like.

224. *d.* There are many phrases in use by the Japanese which are practically units, and may be called ***phrase-adjectives,*** such as:—

あしのはやい *ashi no hayai*, "quick of foot,"="swift;" いしのおおい *ishi no ōi*, "abounding of stone,"=

"stony;" いじの わるい *iji no warui* "bad of spirit,"= "ill-tempered," and so on.

When these and like phrases are used predicatively, の *no* is replaced by が *ga*, as :—

あしが はやい *ashi ga hayai* for あしの はやい *ashi no hayai*; みゝが とほい *mimi ga tōi* "distant of ear,"= "deaf," めが ちかい *me ga chikai* "near of eye,"="short sighted."

225. *c.* The ***Desiderative Form*** of the verb, that is, the Main Stem having the syllabics たい *tai* suffixed, is in common use as an adjective.

Examples :-

なほしたい *naoshitai*, "desirous of mending," "curing" ="helpful," "kind;" おぢたい *ojitai*, "desirous of fearing"="anxious," "timid."

VI. THE ADVERB.

226. Words and phrases whose functions are equivalent to those of ADVERBS in the English language, are numerous in Japanese speech. In origin and chief use most of the adverbial forms are adjectives, verbs, and nouns, which, by means of particles and combinatives, are made descriptive of the action expressed in the verbs.

227. 1. There are a few ***true adverbs.*** Such as :—

あまり *amari*, "too much;" ばかり *bakari* "only;" ちつと *chitto* "slightly;" どう *dō* "how?;" ごく *goku* "very;" はなはだ *hanahada* "very;" いかゞ *ikaga* "how;" いつ *itsu* "when?;" きつと *kitto* "positively;" まだ *mada* "yet;" なぜ *naze* "why?" さつぱり *sappari* "wholly:" たゞいま *tadaima* "presently;" やはり *yahari* "also;" and some others.

228. 2. The ***adjectival form*** ending in く KU is practically a true adverb;—

as なが く *nagaku* "long;" やす く *yasuku* "cheaply," "easily;" あたらし く *atarashiku* "newly;" ふる く *furuku* "old" はや く *hayaku* "quickly;" よ く *yoku* "well," etc.

229. 3. ***Nouns*** which are made to serve as adjectives by the addition of の *no*, or な *na*, become adverbial by the use of the suffix に NI in the place of NO, or NA;—

as まこと に *makoto ni* "truthfully," "really;" しづか に *shizuka ni* "gently," "quietly;" しまい に *shimai ni* "finally;" しんせつ に *shinsetsu ni* "kindly;" ていねい に *teinei ni* "politely;" やう に *yō ni* "in the manner of;" ほか に *hoka ni* "in another way;" おほき に *ōki ni* "greatly;" すで に *sude ni* "already;" だいじ に *daiji ni* "carefully," and the like.

230. 4. ***Words reduplicated*** often take on an adverbial character;—

as だん〳〵 *dan-dan* "gradually," (だん *dan* "a step"); いろ〳〵 *iro-iro* "various kinds," (いろ *iro* "sort"); にち〳〵 *nichi-nichi* "daily," (にち *nichi* "day"); とき〴〵 *tokidoki* "sometimes," (とき *toki* "time"), and so on.

Many such reduplicatives are followed by the particle と *to*.

231. 5. The ***gerunds*** of many verbs have in practice become adverbs;—

as はじめて *hajimete* "for the first time," (はじめる *hajimeru* "begin"); かへつて *kaette* "on the contrary" (かへる *kaeru* "return"); けつして *kessite* "never," used with a negative verb, (けつする *kessuru*, "determine"); さだめて *sadamete* "probably" (さだめる *sadameru* "confirm"); だまつて *damatte* "silently" (だまる *damaru*

"silent"); まちがつて *machigatte* "wrong" (まちがふ *machigau* "err"); よろこんで *yorokonde* "gladly" (よろこぶ *yorokobu* "glad").

Also negative gerunds, such as かならづ *kanarazu* "necessarily;" しらづ *shirazu* "unconsciously."

232. 6. ***Onomatopoetic words*** in large number have been produced by the Japanese, and do service as adverbs.

as ぱら〳〵 *para-para* "sound of rain;" ぴか〳〵 *pika-pika* "flashing of lightning;" ごろ〳〵 *goro-goro* "rolling of thunder;" そろ〳〵 *soro-soro* "slowly moving;" ぱちり *patchiri* "sudden breaking;" ぴつしやり *pisshari* "slamming of a door;" ぽん〳〵 *pon-pon* "sound of guns;" ぷん〳〵 *pun-pun* "spreading of perfume," and many more.

233. 7. ***Responsives.*** The Japanese have not yet reduced their responses to questions to the simple "Yes!" or "No!" of English. As a rule their replies are repetitions of the verb of the question, either affirmatively or negatively. Their negative answer イーエ *ie*, is almost an equivalent for "No!" Their response ヘイ *hei!* or ハイ *hai!* may mean "Yes!" but generally it shows only that the person spoken to has heard, or is paying attention to, the speaker.

ILLUSTRATIVE PHRASES:—

このてほんはあまりすくない。 *Kono tehon wa amari sukunai.* "These examples are too few."

Prov. 42. しゆにまじはればあかくなる。 *Shū ni majiwareba akaku naru.* "If intimate with vermillion (you) will become red."

さくばんはまことにこまつた。 *Sakuban wa makoto ni komatta.* "Really last night (I) was troubled."

ときどきおめにかゝりまする。 *Tokidoki o me ni kakarimasu.* "(I) see you now and then."

はじめておめにかゝりました。 "(I) have met you for the first time."
Hajimete o me ni kakarimashita.

てつぽうがぽん〳〵といふ。 "The gun says, 'pon-pon.'"
Teppō ga pon-pon to iu.

てがみをやれませうか、 "Can (I) send a letter?"
Tegami wo yaremashō ka.

やれませう。 "Yes! (you) can probably send it."
Yaremashō.

ロビンソンさんはをりますか。 "Is Mr. Robinson in?"
Robinson san wa orimasuka.

イーエ、まだまゐりません。 "No! (he) has not yet come."
Ie, mada mairimasen.

VII. THE PARTICLES. (TENIWOHA.)

234. There are many words used in the Japanese language, named by the Japanese,—from four of the most important ones among them,—てにをは *te, ni, wo, ha,*—TENIWOHA. In English their equivalents are named PARTICLES. They hold the same offices in sentences as those which are held in English by PREPOSITIONS, CONJUNCTIONS and INTERJECTIONS.

235. *a.* The PARTICLES in Japanese speech are generally suffixes. Especially is this fact true of the Japanese equivalents of prepositions. These particles are *postposed*, not preposed, to the words with which they are directly connected. In consequence of this peculiarity, they have received from Western grammarians the distinctive name "POSTPOSITIONS," not prepositions.

236. *b.* Considering the meanings and uses of the particles, we divided them into four groups:—

1. ***Case Signs,***
2. ***Postpositions,***

3. Conjunctions, and
4. Interjections.

These words constitute a highly important part of the structure of the Japanese language. But we shall give glances at only some of the facts concerning them, that are of most practical value.

1. CASE SIGNS.

237. Among the particles are several which, as we have seen, are attached to nouns and pronouns to indicate their CASE, or state with respect to the other words of a sentence. They are が *ga* and は *wa*, の *no*, に *ni* and へ *e* or *ye*, and を *wo*.

238. Properly speaking, が *ga* for the nominative case, and を *wo* for the accusative case, are the only particles which may be regarded distinctively as case signs. But, since the other particles, の *no*, に *ni* and へ *ye*, excepting は *wa*, render the same service to the words with which they are associated, as that rendered by the case terminations in Latin or Greek declension, we shall name them, also, CASE SIGNS.

The particle は *wa* has a unique function. The particle の *no*, also, has uses special to itself.

239. 2. が ***Ga*** and は ***Wa.*** The particle が *ga*, though originally a genitive sign, may now be regarded as the generic NOMINATIVE SIGN for Japanese words. As a rule, it now simply denotes the name of the thing of which something is affirmed, as;

なつがきました *Natsu ga kimashita* "Summer has come."

フジ サン が みえます *Fuji san ga miemasu* "Mount Fuji is visible."

240. *a.* The presence of this が *ga* in a sentence has

no meaning beyond this. But, were a speaker desirous of calling especial attention to the relation existing between subject and predicate; for instance, did he wish to EMPHASIZE the fact of the advent of summer, or the Mount Fuji, he would in all probability substitute は *wa* for が *ga*, and say なつはきました *Natsu wa kimashita*, and フジ サン は みえます *Fuji san wa miemasu*. The particle は *wa*, as associated with the subject of a sentence, is apparently an index pointing from subject to predicate.

241. *b.* But the function of は *wa* is more than that of an index to predication. It serves also as a sign of ANTITHESIS, or CONTRAST, very much,—so some writers think—like the Greek μέν-δε, which are equivalent to "indeed—but."

Example:—

カルイザワ と ニックワウ とは どちら が ずゞしい でせう *Karuizawa to Nikkō to wa dochira ga suzushii deshō.* "Which is cooler, Karuizawa or Nikko?"

カルイザワ はすゞしいが ニックワウは きれい で ございます *Karuizawa wa suzushii ga Nikkō wa kirei de gozaimasu.* "Karuizawa, indeed, is cool, but Nikko is beautiful."

Here, は *wa* with は *wa* is the sign of contrast.

242. In the sentence これ は うまい あれ は まづい *Kore wa umai, are wa mazui.* "This is delicious but that is disagreeable," an antithesis is expressed by は *wa* with は *wa*.

243. *c.* As an ISOLATING, or separative, sign は *wa* takes a prominent place in such sentences as the one given above;—

カルイザワ と ニックワウ と は どちらが すゞしい でせう *Karuizawa to Nikkō to wa dochira ga suzushii deshō.* The words preceding は *wa* are isolated by this particle from the rest of the sentence, which remainder thereby

becomes a simple sentence, in which が *ga* is the nominative sign.

For example :—

あの くるまや は あし が はやい *Ano kurumaya wa ashi ga hayai.* "*That kurumaya, as for, foot swift*" *i.e.* "As for that kurumaya, he is swift of foot."

In Proverb 45,—もえくひ には ひ が つき やすい *Moekui ni wa, hi ga tsuki yasui,* は *wa* is also separative, and が *ga* is the nominative sign for the remainder of the sentence.

244. *d.* The particle は *wa* has other functions than those here noted ; but what has been said of it will suffice for present purposes.

α. As a PREDICATIVE INDEX it has no equivalent in English. *β.* It stands as a MARK OF EMPHASIS. *γ.* As a SIGN OF ANTITHESIS, or contrast, it is best rendered by the word "but," at the beginning of the second clause, or sentence, of the parts in the antithesis. *δ.* As an isolating, or SEPARATIVE SIGN, it is equivalent to the words "as for," "so far as concerns, &c."

245. 2. ***No, as genitive sign.*** の *No* means "of," and, after a noun, signifies possession.

Examples :—

はり の あな *Hari no ana.*

"*Needle of hole*"="*hole of needle*"="needle's eye."

ゐど の なか *Ido no naka.*

"*Well of interior*"="*interior of well*"="well's interior."

おに の ねんぶつ *Oni no nembutsu.*

"*Demon of prayer*"="*prayer of demon*"="demon's prayer."

246. 3. ***Ni, and (y)e, as Dative signs.*** に *Ni* means "to," or "into." へ *E* means "to," "towards," "at." Both words represent the thing named as being added to, or as having something done to, or for, it.

Examples:—

トウキャウにまゐります
Tōkyō ni mairimasu.
"*Tōkyō to go*" = "I go to Tōkyō."

Proverb 7. とんでひにいるなつのむし
Tonde hi ni iru natsu no mushi.
"*Flying fire into enters summer of insect*"
= "Summer's insect flies into the fire."

いつアメリカへかへりますか
Itsu America e kaerimasu ka.
"*When America to return?*"
= "When do you return to America?"

247. 4. を ***Wo, as Accusative sign.*** Like が *ga*, を *wo* is a true case sign. It signifies that its associated word is the object in the sentence.

Examples:—

Proverb 1. いちをきいてじふをしる
Ichi wo kiite jū wo shiru.
"*One* (acc.) *hearing ten* (acc.) *knows*"
= "Hearing one thing, he knows ten."

Proverb 9. りかにかんむりをたゞさず
Rika ni kammuri wo tadasazu.
"Under a plum tree, do not adjust your cap."

Proverb 10. ぬすびとをみてなはをなふ
Nusubito wo mite nawa wo nau.
"*Thief* (acc.) *seeing rope twists*"
= "Making a rope, having seen the thief."

The accusative case may be signified by the use of other words than を *wo*, and by the form of the sentence, but the particle を *wo* (which like が *ga* is untranslateable into English,) is properly named the ACCUSATIVE SIGN in Japanese speech.

248. NOTE. Equivalents for a VOCATIVE, and an ABLATIVE case can be made for Japanese nouns, by using the ex-

clamation よ *yo* "O!", and the postpositions から ***kara***, and より ***yori***, "from," and "since."

Examples:—

Vocative. おとつさん よ *Ottsan yo!* "O father!"

Ablative. ヨーロッパから かいます "I buy from Europe."
Yoroppa kara kaimasu.

2. POSTPOSITIONS. (PREPOSITIONS).

249. Postpositions proper do not form a large group among Japanese words. They are て *de*, から *kara*, まで *made*, に *ni*, の *no*, と *to*, へ (*y*)*e*, より *yori*. It is very difficult for a foreign student to understand the real meanings, and to make correct use, of these words. Only long familiarity with the language will enable him to express himself with them satisfactorily to himself, or to his Japanese hearers. But, in the main, these words may be understood as follows:—

250. 1. て ***De***. This particle primarily expresses the meanings conveyed by the English prepositions "by," "with," and "by means of." *De* also stands for "at," "in," "of," and "for."

Examples:—

くるまで いきました "(I) went by kuruma."
Kuruma de ikimashita.

しやぼんで あらいました "Washed (it) with soap."
Shabon de araimashita.

ヨコハマで とけいを かいませう "(I) shall buy a watch at Yokohama."
Yokohama de tokei wo kaimashō.

トウキヤウで そうばは いくらか "What is the price in Tōkyō."
Tōkyō de sōba wa ikura ka

けやきで こしらへました "(It) is made of *keyaki* wood."
Keyaki de koshiraemashita

いちゑんでかひます "(I) will buy (it) for one yen."
Ichi yen de kaimasu.

251. 2. から ***Kara.*** When used after nouns, this particle primarily means "from." から *Kara* also means "since."

Examples:—

シナガハ から オホモリ まで "From Shinagawa to Ōmori."
Shinagawa kara Omori made.

さくじつから *Sakujitsu kara.* "Since yesterday——"

252. 3. まで ***Made.*** This particle can be rendered into English by such words as "to," "as far as," "until" &c.

Examples:—

ヨコハマ まで はち り "Eight ri to Yokohama."
Yokohama made hachi ri.

イカホ まで あるいて いきます "(I) shall walk as far as Ikao."
Ikao made aruite ikimasu.

こんばん まで まちます "(I) will wait until this evening."
Komban made machimasu.

253. 4. に ***Ni.*** This particle stands for quite a number of English prepositions. By original usage it expresses the meanings "in," and "into." に *Ni* may be rendered also by such words as "at," "on," "by," and "for."

254. に *Ni* is also part of several phrase-postpositions meaning "upon," "without," "beyond," "among," "around," "before," "behind," "between," "except," "instead of," "under," "according to," and so on.

Illustrative Phrases:—

トウキヤウ にすんで をります "(He) lives in Tōkyō."
Tōkyō ni sunde orimasu.

てら にはいりました "(He) has gone into the temple."
Tera ni hairimashita.

いちじはんにはじまります — "(It) commences at half-past one."
Ichi ji han ni hajimarimasu.

よつかにちやくします — "(It) is due on the fourth."
Yokka ni chakushimasu.

だいにおいてください — "Please put (it) on the table."
Dai ni oite kudasai.

はなをみにいきます — "(I) go to see the flowers."
Hana wo mi ni ikimasu.

ねこはいぬにかまれた — "The cat was bitten by the dog."
Neko wa inu ni kamareta.

としにはじやうずなこ — "A clever child for (his) years."
Toshi ni wa jōzu na ko.

255. *a.* Among phrase-postpositions including に *ni* are these :-

のうへに *no ue ni* "upon;" なしに *nashi ni* "without;" のそばに *no soba ni* "beside;" のなかに *no naka ni.* "inside;" といつしよに *to issho ni* "together with;" のために *no tame ni* "for the sake of;" のかはりに *no kawari ni* "instead of," のむかふに *no mukō ni* "across;" のさきに *no saki ni* "beyond;" のうちに *no uchi ni* "among," "within;" のまはりに *no mawari ni* "around;" のまへに *no mae ni* "before;" のうしろに *no ushi ro ni* "behind;" のあとに *no ato ni* "after;" のあひだに *no aida ni* "between;" のほかに *no hoka ni* "except;" のしたに *no shita ni* "under."

256. *b.* Preceding, that is, being a real preposition to gerundial verbal forms, に *ni* produces certain equivalents of English prepositions :—

Such as につゐて *ni tsuite* "belonging to;" にしては *ni shite wa* "considering that," or "for;" によつて *ni yotte* "according to;" にあつて *ni attate* "just at;" にしたがつて *ni shitagatte* "in accordance with."

257. *c.* For the use of に *ni* as an adverbial ending, see **229.**

258. For the use of に *ni* as a conjunctive particle, see **273.**

259. 5. の ***No.*** This particle, as noted before, means "of," and shows possession.

a. Together with its use as the sign of the genitive case, の *no* combines with many other words, as we have just seen, to make phrase-postpositions.

ILLUSTRATIVE PHRASE:—

のうちに *no uchi ni*:—

Prov. 34. えみのうちにやいばをふくむ
Emi no uchi ni, yaiba wo fukumu.
"Within a smile to conceal a sword."

260. *b.* の *No* is also used to show two nouns as being in apposition.

Examples:—

タイワンのくに "The province of Taiwan (Formosa)."
Taiwan no kuni.

くるまやのツナキチ "The kurumaya Tsunakichi."
Kurumaya no Tsunakichi.

261. *c.* の *No* is often used attributively, after adjectives, having the sense of the word "one."

Examples:—

ながいのをもつておいで "Bring a long one."
Nagai no wo motte o ide.

きれいなのをみたい "(I) wish to see a pretty one."
Kirei na no wo mitai.

262. *d.* When the cardinal numbers precede the nouns they qualify, the numbers are usually followed by the particle の *no*, (**284.**)

Examples:—

みつのいし "Three stones,"
Mitsu no ishi,——

Instead of the rendering——

いしみつ
Ishi mitsu,—— "Three stones."

See notes on "Conversation First" 10. *a.* and 18. *a.* and "Conversation Fourth" 1. *a.*

263. 6. と ***To.*** The meaning of the English preposition "with," is at times rendered by と *to.*

Example:—

あのひととしばゐにいきました "(I) went with him
Ano shito to shibai ni ikimashita. to the theatre."

264. 7. へ ***E*** or ***Ye.*** This particle signifies "to," "into," and is an equivalent, when suffixed to nouns, of the dative case sign. *Ye* sometimes has the force of "at."

Examples:—

ステーションへはやく "Quick! to the
Station ye hayaku! station."

がくかうへいつておまちなさい "Please go and wait
Gakkō e itte o machi nasai. at the school."

265. 8. より ***Yori.*** Like から *kara.* より *yori* means "from," or "since."

Examples:—

ミヤノシタより "From Miyanoshita."
Miyanoshita yori——

さくねんより "Since last year."
Sakunen yori——

いまより "Henceforth."
Ima yori——

3. CONJUNCTIONS.

266. The particles which in Japanese speech render a like service with that rendered by CONJUNCTIONS in English are が *ga,* か *ka,* から *kara,* も *mo,* に *ni,* し *shi,* と *to* and や *ga,* and several conjunction-phrases such as だが *da ga,* だの *dano* けれ ども *keredomo,* [illegible] *o yahari,*

しかしながら *shikashi nagara*, さうして *sō shite*, そんなら *sonnara*, それでは *sore de wa*, それでも *sore de mo*, ところへ (or が) *tokoro ye* (or *ga*,) ゆへに *yue ni*, やうに *yō ni*, よりいつそ *yori isso*, and several others.

267. 1. が ***Ga.*** This particle is an equivalent for the adversative conjunction "but," when placed at the end of a clause.

Examples:—

ありがたうございますがいかねばなりません
Arigatō gozaimasu ga, ikaneba narimasen.
"I thank you, but I must go."

いつかニホンごができるやうになればいゝが
Itsu ka Nihon go ga dekiru yō ni nareba ii, ga.
"If I am able to speak Japanese sometimes it will be well, but——."

268. 2. か ***Ka.*** か *Ka* repeated in a sentence has the force of the alternative "or," or the correlatives "whether ——or" in English.

Examples:—

くまかいぬかしりません "I do not know whether
Kuma ka inu ka shirimasen. it is a bear or a dog."

これはあたらしいかふるいか "Is this new or old?"
Kore wa atarashii ka furui ka.

269. 3. から ***Kara.*** Placed after verbs, から *kara* is best rendered as the subordinating conjunction "because."

Examples:—

あつくなりましたからトウキヤウのはうがたまらない
Atsuku narimashita kara Tōkyō no hō ga tamaranai.
"Because it has become hot, Tōkyō is intolerable."

るすだつたからしらない。 "I do not know because I
Rusu datta kara, shiranai. was absent."

270. 4. も ***Mo.*** *a.* This particle alone is best rendered by the English copulative conjunction "also," or "too."

271. *b.* When repeated in an affirmative sentence, it stands for "both – – and."

272. *c.* When repeated in a negative sentence, it is best rendered by the correlative "neither——nor."

Examples: -

a. あなたもいらつしやい。
Anata mo irasshai.
"You come too."

b. さじもさらももつてきておくれ。
Saji mo sara mo motte kite o kure.
"Bring both spoon and plate."

c. さじもさらもうちにありません。
Saji mo sara mo uchi ni arimasen.
"There is neither spoon nor plate in the house."

273. 5. に ***Ni.*** The particle に *ni* serves often as the conjunction "and," in the enumeration of several things.

Examples:—

さけにぶどうにみかんにそのほかいろ〳〵あります。

Saké ni budō ni mikan ni sono hoka iro iro arimasu.

"There are wine, grapes, and oranges, besides several other things."

274. 6. し ***Shi.*** This particle often serves as the copulative "and."

Examples:—

やすいしなもあるしたかいのもある。
Yasui shina mo aru shi takai no mo aru.
"There are cheap things, and also dear ones."

275. 7. と ***To.*** *a.* When placed between nouns, と *to* may be understood as the copulative conjunction "and."

b. と *To* also has the meaning of the English subordinating conjunction "that," introducing an assertion.

Examples:—

a. こほりとみずとをもつておいで。
Kōri to mizu to wo motte o ide.

"Bring some ice and water."

b. こほりとみずといひました。
"Kōri to mizu," to iimashita.
"Ice and water," that he said."

276. 8. **や *Ya.*** や *Ya*, used with conjunctive meaning, is equivalent to the copulative "and," especially when the addition intended is rather indefinite. It expresses also hesitation and reflection.

Examples:—

ほんやすみやふでがあります。
Hon ya sumi ya fude ga arimasu.
"There are books, ink and pens, and such."

はなやてふや。
Hana ya chō ya.
"The flowers and the butterflies."

277. 9. There are ***various phrases*** in common use in Japanese, which as above noted, are best rendered in English by conjunctions. More particularly these are;—だが ***da ga,*** or ところが ***tokoro ga,*** which, in beginning a sentence has the meaning "still," or "well then," and "that being so";—だの ***dano*** occurring in a sentence has the meaning "and,"—it serves to give distinctness to the things counted;—も やはり ***mo yahari*** means "like-wise";—しかし ながら ***shikashi nagara*** is equivalent to "but";—さう して ***sō shite*** ("so doing") means "and";—そんなら ***sonnara,*** and それては ***sore de wa,*** should be rendered by "then";—それても ***sore de mo*** is equivalent to "though";—ゆへに ***yue ni*** is "because";—やうに ***yō ni*** means "that," "so that";—and よりいつそ ***yori isso*** signifies "that," "rather than."

278. Many other words and phrases perform the service of conjunctions in Japanese speech.

4. INTERJECTIONS.

279. The Japanese language is plentifully supplied with EXPRESSIONS OF FEELING, which make frequent appearance in ordinary social intercourse.

The most common among these exclamations are ア *A!* アヽ *Aa!* アラ *Ara!* アイ *Ai!* アイタ *Aita!* ドッコイショ *Dokkoisho!* ドーモ *Dōmo!* エヽ *Eh!* ヘイ *Hei!* ハイ *Hai!* ハア *Hā!* マア *Mā!* ナルホド *Naruhodo!* ネ *Ne!* オイ *Oi!* オヤ *Oya!* サ *Sa!* ヤア *Yaa!* ヤ *Ya!* ゾ *Zo!* and many onomatopoetic words.

280. A brief explanation of these words will be sufficient. ア ***A!*** shows attention, and often assent, on the part of a listener. アア ***Aa!*** may express either admiration or grief,——and, when long drawn out, usually tells of weariness. エヽ ***Eh!*** may tell of dislike. It is also an equivalent for wonderment, and often of sympathy, on the part of one listening. アラ ***Ara!*** tells of either joy or fear. Spoken quickly, chiefly by women, アラ *Ara!* shows surprise. アイ ***Ai!*** often answers a call. アイタ ***Aita!*** tells of sudden pain, like the English "Ouch!" イタイ ***Itai!*** tells of continued pain. ドッコイ ***Dokkoi!*** or ドッコイショ ***Dokkoisho!*** is a signal for encouragement, like the English "Now altogether" spoken when several persons make a united, laborious effort; or, it is like the English "Up she goes!" exclaimed when a person lifts a heavy burden. ドウモ ***Dōmo!*** shows the speaker to be puzzled, not knowing just what to do, or as telling how difficult was the situation he is describing. ヘイ ***Hei!*** and ハイ ***Hai!*** are exclamatory acknowledgments that the speaker has heard what was said to him. ハア ***Hā!*** is an expression of attention, often of assent. マア ***Mā!*** means surprise, and wonder, like "Oh!" and also entreaty like "Do! do

please!" ナルホド *Naruhodo!* stands for attention, surprise, sympathetic wonderment in conversation. Generally, to foreign ears the interjection *Naruhodo!* seems repeated with embarrassing frequency. It is like "Really!" "You don't say so!" "Indeed!" and like interjections in English conversation. ネ *Ne!* is in more common use in ordinary conversations than even ナルホド *Naruhodo!* ナルホド *Naruhodo* is a listener's word; ネ *Ne!* is a speaker's word. It calls attention to a preceding word or clause, and often has the force of the interrogation, "Isn't it?" "Don't you think so?" &c. オイ *Oi!* is a call, summoning a servant or an intimate friend. オヤ *Oya!* is an expression of astonishment; it is ordinarily a woman's exclamation. サア *Sā!* is an exclamation to arouse one to action. ヤア *yā!* an expletive accompanying expression of profound contempt. ヤ *Ya!* shows pleasurable excitement over what is being witnessed. It is often heard in theatres as an expression of applause. ヨ *Yo!* indicates address to some one. ヨ *Yo!* generally means emphasis, and often warning. ゾ *Zo!* added to a word gives it strong emphasis.

CHAPTER IV.

SOME PECULIARITIES IN ENUMERATION.

In addition to what has already been said, (**82—90.**) concerning the numerals used by the Japanese, a few notes showing certain SPECIAL CHARACTERISTICS OF ENUMERATION should be noted.

281. 1. NUMERAL AUXILIARIES.—In counting objects, the Japanese usually enumerate them as so many things of a certain kind, or class. They seldom associate numbers and nouns as these are associated in English. Ordinarily the noun is spoken first, the numeral and class following. *For example:—*

ふで ごほん *Fude go hon*, "*pencil five stick*," = "five pencils;" さら じう まい *sara jiu mai*, "*plate ten flat*," = "ten plates," and so on. This peculiarity is very like the English colloquial descriptive enumerations,—"five set of harness," "three pair of hose," "two yoke of oxen," "six ton of hay," "four gross of matches," and the like.

These auxiliaries to the numerals are numerous. Those most commonly heard are the following:-

てう, ***Chō;***—for things with "handles," such as *kuruma*, guns, cannon; also for candles, sticks of ink, tools, and utensils.

For example:—

くるまにてう *kuruma ni chō*, "two *kuruma*;" らうそく いつてう *rōsoku itchō* "one candle," etc.

ふく ***Fuku;***—for things like "doses" of medicine, "cups" of tea, "smokes" of tobacco.

For example :—

くすり にふく *kusuri ni fuku*, "two doses of medicine;" たばこ いっぷく *tabako ippuku*, "a smoke;" おちゃさんぷく *o cha sam buku*, "three times taking tea," etc.

There is another ふく *fuku*, used as a numeral auxiliary for pictures and maps.

はい ***Hai;***—used for so many "fills" of a cup, of a bowl, etc.

For example :—

こっぷ いっぱい の みず *koppu ippai no mizu*, "a cup full of water."

ひき ***Hiki;***—used in connection with "animals," a "draught" of a net, and "pieces" of silk, etc.

For example :—

うし なんびき *ushi nambiki?* "how many head of cattle?" きぬ いっぴき *kinu ippiki*, "one piece of silk."

ほん ***Hon;***—used for "stick," or "cylinder," like things, as masts, posts, bottles, etc.

でふ ***Jō;***—used for mats which cover the floors of Japanese houses, and designate the areas of rooms.

まい ***Mai;***—is applied to "flat," broad things like coin, sheets of paper, plates, etc.

にん ***Nin;***—is used to enumerate human beings.

さつ ***Satsu;***—is used for "volumes" of books. For copies of books, the auxiliary ぶ *bu* is used.

そく ***Soku;***—helps to count shoes, socks, sandals, etc.

さう ***Sō;***—is applied to boats, ships, and to all kinds of "navigating vessels."

わ ***Wa;***—is used in counting "birds" and "bundles."

For example :—

つる いちわ *tsuru ichi wa*, "one stork;" まき さんば *maki sam ba*, "three bundles of wood."

282. There are other numeral auxiliaries in use :—like だい *dai* for things supported on a base ; like けん *ken* for houses ; つう *tsū* for documents, letters ; つゝみ *tsutsumi* for packages ; めん *men* for mirrors ; くみ *kumi* for sets of things like suits of clothes, and sets of toys ; すじ *suji* for line-like things, such as roads, rivers ; むね *mune* for ridge-things, or houses, and many more. The auxiliaries given above, however, will meet nearly all ordinary needs.

283. 2. ORDINAL NUMERALS. *a.* The order of things in series is shown often by the addition of the word め *me*, as a suffix to the cardinal numbers. (**84.**) *b.* But chiefly is ordinal enumeration shown by suffixing the word ばん *ban*, or ばんめ *bamme*, or by prefixing the word だい *dai* to the cardinal numbers. (**84.**)

284. *a.* As with the cardinal numbers, so with the ordinals, when they precede a noun, the particle の *no* is interposed between the numeral and the noun.

ILLUSTRATIONS :—

ひとつめ *Hitotsu me*, or
いちばん *Ichi ban*, or
だいいち *Dai ichi.*
} "First."

ミタにちやうめにばんち。 "Second lot, second ward, Mita."
Mita ni chō me ni banchi.

さんばんのきしや。 "The third train."
Sam ban no kisha.

だいいちのやくにん。 "The chief officer."
Dai ichi no yakunin.

285. *b.* When there is a specification in time, place, quantity, or kind, in enumeration, the name of the thing specified is generally interposed between the cardinal numeral and the word め *me*, to form ordinal enumeration.

Examples :—

にちやうめ *Ni chō me* "second ward;" さんどめ *san do me* "the third time;" よにんめ *yo nin me* "the fourth man;" ごまいめ *go mai me* "the fifth page;" ろつぽんめ *roppon me* "the sixth bottle," etc.

286. 3. Questions concerning Number and Quantity. *a.* When questions are asked as to the ***number*** of persons, or things? the interrogation いくつ *ikutsu* "how many?" is often used. But more frequently the numeral auxiliary, representing the object of inquiry, in connection with the adverbial いく *iku* "what number?" that is, "how many?" is heard.

Examples :—

いくにん *Iku nin*, also いくたり *iku tari*, in asking "how many human beings?" ふねはいくさう *fune wa iku sō* "how many ships?" ふてはいくほん *fude wa iku hon* "how many pencils?" べつさうはいくけん *bessō wa iku-ken* "how many country houses?"—("one country house" is いつけん *ikken*). いくつござゐます *Ikutsu gozaimasu* "how many" (of anything) "are there?"

287. *b.* Questions concerning ***quantity*** are asked by the adverbial いか *ika*, or どれ *dore*, or なに *nani*, "which?" or "what?" followed by ほど *hodo*, meaning "degree of quantity." Also, どのくらい *dono kurai*, meaning "which grade?" These phrases are each equivalent to "how much?"

288. The interrogative いくら *ikura* "about how much?" is used in inquiring as to amount of price.

Examples :—

いかほどありますか *Ika hodo arimasu ka* "How much is there?"

どれほどはいりますか *Dore hodo hairi masu ka* "How much will it hold?"

どのくらいいりますか
Dono kurai irimasu ka "How much do you want?"

これはいくら
Kore wa ikura "How much does this cost."

289. NOTE. Frequently one hears よ *yo* as a substitute for し *shi*; なゝ *nana* instead of しち *shichi*; and きう *kyu* instead of く *ku*; spoken for the numbers "four," "seven" and "nine." This usage avoids certain ambiguities of sound, and an unpleasant association of the numeral phrase しにん *shi nin* "four persons," with the word しにん *shinin* "dead person."

CHAPTER V.

HONORIFIC FORMS OF SPEECH.

290. One of the great difficulties in acquiring a proper use of the Japanese language, arises from the fact that the social relations of the Japanese people have been characterized almost as much by different forms of speech, as by legislation and customary ordinance. Between subject and lord, servant and master, host and guest, children and parents, women and men, words, as well as manner, have been shaped to an exceptionally marked degree so as to show the relations of inferior and superior, real or formal.

A few remarks about the honorific forms of Japanese speech must suffice for us in this manual.

291. 1. A foreign student, in beginning the study of spoken Japanese, should remember that, IN SPEAKING TO EQUALS, or to any persons, except intimate friends or his own servants, he should always make use of what are called the polite and honorific forms of speech, especially such forms occurring among verbs.

292. 2. The student should never apply an honorific form of speech to HIMSELF, or to HIS OWN POSSESSIONS.

293. 3. In speaking ABOUT OTHER PEOPLE, custom varies. If the person spoken of is decidedly superior in position to the speaker, honorific expressions are to be adopted ; otherwise, the speaker is left largely to his own pleasure in choosing an ordinary or an honorific word or phrase.

294. 4. The foreign student would do well not to try to use THE SPECIAL FORMS OF ADDRESS WHICH MARK THE SPEECH OF SUPERIORS TO INFERIORS. Even with his own servants he

would better be liberal in expressing himself by means of at least polite verbal forms, that is, of those forms which are inflected with the verb ます *masu*. Of course, he should not use honorifics in speaking to his servants; but polite verbal forms are in place for all relationships except those of the family, or of the most intimate friendship.

295. 5. NOUNS ARE MADE HONORIFIC by using either お *o* or ご *go* as a prefix.

For example:—

おたく *o taku* "honorable house," meaning "your" or "his house;" ごしょうち *go shōchi*, "honorable assent," meaning "your" or "his assent."

The suffix さん *san*, or さま *sama*, exalts the name of a person addressed,—さま *sama* being more honorific than さん *san*. だんなさま *Danna sama* is a very respectful address from a servant to a master; カンダさん *Kanda san*, is the equivalent for "Mr. Kanda;" おハナさん *O Hana san* is "Miss Flower." おくさま *Okusama*, is the title given to "the lady of a house" in polite society. The word さま *sama* refines such phrases as おきのどくさま *o kinodoku sama*, "I am sorry for you;" ごくらうさま *go kurō sama*, "Thank you for your trouble;" おまちどほさま *o machidō sama*, "I have kept you waiting;" ごたいくつさま *go taikutsu sama*, "It must be tedious for you."

296. 6. FAMILY RELATIONSHIPS receive an honorific or humble character, not so much by the use of prefixes and suffixes with one class of names, as by choosing for the relationships appropriate DIFFERING NAMES, and by adding to them the honorifics お *o* and ご *go*, and さん *san* and さま *sama*.

For example:—

The ordinary name for mother is はゝ *haha* "my mother,"

but "your" or "his mother" is called おつかさん *okkasan*; "my father" is ちゝ *chichi*, or おやぢ *oyaji*, "your or his father" is おとつさん *otottsan*, or ごしんぷ *go shimpu*; "my husband" is だんな *danna*, or ていしゆ *teishu*, "your" or "her husband" is だんな さま *danna sama*, or ごていしゆ *go teishu*; "my wife" is かない *kanai*, "your or his wife" is さいくん *saikun*, or おくさん *okusan*, or おくさま *okusama*; "my son" is むすこ *musūko*, "your son" is generally ごしそく *go shisoku*; "my daughter" is むすめ *musūme*, "your daughter" is おじやう さん *o jō san*; "my brother" is あに *ani* (elder), or おとゝ *ototo* (younger), "your brother" is お あに さん *o ani san*, or おとゝご *otōto go*; "my sister" is あね *ane* (elder), or いもうと *imōto* (younger), "your sister" is お あね さん *o ane san*, or おいもとご *o imōto go*. There is quite a long list of these relationship names.

297. 7. DIFFERENT VERBS are used by the Japanese to HONOR, or to HUMBLE, THE SAME ACTIONS. A speaker almost always humbles his own acts, and dignifies the same acts when performed by another. Sometimes, a speaker will use the ordinary form of a verb in speaking of the actions of servants, and their like; sometimes, but not often, he will apply to a servant's actions the humble verb forms. *For example:—*

The verb いく *iku* is the ordinary expression for the "act of going." But if I tell an acquaintance that "I am going," I should humble myself, and honor him, by saying まゐる *mairu*. Should I request him to go, I should honor him by using some form of いらつしやる *irassharu*. Ordinarily, "I say," is いふ *iu*. To another I should in politeness express the same act by まうしあげる *mōshi ageru*. I should request another to "say," by using some form of

おつしやる *ossharu*. "I see," is みる *miru*. To another, I, asking permission to look, should use はいけん する *haiken suru*; requesting him to look I should use some form of ごらん なさる *goran nasaru*. やる *Yaru* is "to offer," or "give." "I give to another," using the verb あげる *ageru*; "I ask another to give," with some form of くださる *kudasaru*, or くれる *kureru*. もらふ *Morau* is "to receive;" but "I receive from another," using some form of いただく *itadaku*. たべる *Taberu* is "I eat;" but I request another to eat, with めし あがる *meshi agaru*.

298. NOTE. The POTENTIAL FORMS of ordinary verbs are in a measure honorific; and in common polite intercourse they are often heard, especially when persons are spoken of.

299. 8. From what has just been said, it is evident that FORMS FOR ADDRESS TO OTHERS BECOME OF SPECIAL IMPORTANCE. In this act the imperative mode would naturally be used, but the Japanese use the common imperative mode comparatively seldom. In honorific speech an honorific imperative is usually accepted. But various substitute imperatives are as a rule heard in ordinary intercourse. The verbs なさる *nasaru* "please do," or "deign," and くださる *kudasaru* "condescend," are constantly in demand to transform common verbs into polite imperative phrase. (**193**). *For example:—*

The common verb なほす *naosu* "mend," if used in a request would not be なほせ *naose!* "mend!", but probably would be なほして ください *naoshite kudasai* "mending condescend," = "Please mend this!" or it would be おなほし なさい ませ *o naoshi nasai mase* "honorably mend deign,"="Please mend this!" So, みせて ください *misete kudasai*, or おみせ なさい *o mise nasai*, not みせ *mise!* would stand for "Please show me." Seldom would one say

まて *mate!* "Wait!" except perhaps to a coolie; he would get around the blunt word with おまち なさい *o machi nasai* "Please wait!" Less often would he say こい *koi!* "Come." Hardly would he say this at the present day, even to a coolie. The least polite phrase one would commonly use for "Come!" would be おいで *o ide*, the honorific *o* with "Come!" To equals he would say, おいで なさい *o ide nasai!* But to unfamiliar friends, to guests, and to superiors he would at least say いらつしやい *irasshai!* the honorific imperative, requesting one to come.

300. As a general rule, there need be no hesitation on the part of the student in using polite and honorific forms of speech, when holding social intercourse with the Japanese people of all classes. Politeness, in word and in act, is part of the general popular culture in Japan. The extravagant dignity and humiliation expressed in word, and by ceremonial act, in formal, and even in ordinary, social relations are, at the present day at least, but the pleasant forms with which Japanese society is graced.

SECTION THIRD.

PRACTICE IN THE COLLOQUIAL.

He that travelleth into a country before he hath some entrance into the language, goeth to school, and not to travel.

FRANCIS BACON.

A child does not waste his mental activity on vain theories; he goes straight to the phraseology; he listens and understands, he imitates and speaks. He owes his progress to example *not to* precept; *to* practice, *not to* theory.

It is under the impulse of these instincts that we acquire the language of our parents. The same process applied to any other language must produce the same result; and success will be the more certain, as we follow more closely in the steps of nature. IMPRESSION *of language which is effected through* hearing *and* reading, *must therefore precede* EXPRESSION, *which is effected by* speaking *and* writing.

C. MARCEL.

CHAPTER I.

ON METHOD IN ACQUIRING JAPANESE.

301. The best method by which to learn Japanese is this :—let the student go to Japan ; enter, there, an intelligent and sociable Japanese household, and become, in language at least, like a child. As an interested member of the family, sharing with it the home life and its relations with society also, he would be master of a goodly domain of the desired speech before a year would pass. But among the many who may wish to know Japanese, those who can take this best way are exceedingly few : so few are they that nothing further need be said here about this method : nothing except this,—that it is the natural way for a real, practical acquirement of the language ; and that, in any method adopted for learning Japanese, it should, as far as possible, be followed.

302. The best substitute for this best method is life in Japan, in intimate contact with the Japanese people, under the faithful guidance of a competent native teacher. The student adopting this method would thereby be subjected to often repeated impressions of the true sounds of words and the rhythm and cadence characteristic of the native tongue. If attentive and inquisitive, his vocabulary would enlarge daily ; and, by bold attempts in reading and in conversation under his teacher's correction, he would make steady progress in fluent and idiomatic expression of what he might wish to say. Such student could hope to have the language under easy command, within a comparatively short time. But even this way is fully opened to comparatively few.

303. Most learners of Japanese,—even most students

resident in Japan,-- do not have the advantages of intimate intercourse with the Japanese people, and, except rarely, do not find satisfying native instructors. For this large majority, the method for acquiring the language most available is, therefore, whatever intercourse with Japanese speaking people and teachers may be secured, and, beyond that, whatever may be wrought out through books, that will most nearly make good the want of intimate intercourse with native household, people and teacher.

304. This Manual embodies an attempt,—at least so far as the beginnings of acquiring Japanese are concerned,—to do what may be done by a book to supply to those who seek a practical knowledge of the language, the aid which would be found in the method of nature. In the preparation of the book it has been assumed that the student who can make proper use of the lessons is intellectually mature. However childish much of the work he is asked to do may be, he is not to be instructed here as one would instruct a child. In a purely natural method imitation and memory are the most powerful agencies in operation. Here these agencies are to a great degree to be supplemented by reflection and the judgment.

305. In the First Section of the manual an attempt has been made to set forth by means of comparisons drawn from the student's own language, sound by sound, the tones and the tone-combinations common to Japanese speech. At the same time the signs by which the Japanese express in writing the sounds of their language were represented. It is supposed now that the student has learned how to write and to read both forms of the *Kana*; and that, so far as the sounds of English can teach him, he is able to pronounce, and he knows how to write, Japanese words.

306. In the Second Section a systematized, though

brief, summary, copiously illustrated, of the distinctive usages regulating Japanese speech was given. It is not supposed as yet that the student has mastered this summary; but it is expected that in general he has become so well acquainted with the summary that he can use it intelligently in his study of the remaining, and most important, part of the book.

307. With this preparation we now propose to open the way for the student to become familiar with a large measure of the Japanese language as it is really current in polite social intercourse. The Conversations which make up this Third Section are to be regarded as being among the best substitutes,—as far as a book can furnish a substitute,—for the companionship of living beings. They are attempts at faithful reproductions of the intercourse of persons imagined to be members of the middle and refined social circles of Japan. They embody just such language as would most become the intercourse of a cultured foreigner with the Japanese people.

308. Through a proper use of these Conversations the student may hope to go a good way towards his goal. As much as possible let him forget that the Conversations are part of a book. Let him look upon them as reports from life. Let him think of "Mr. Robinson" and "Mr. Mikata" as friends with whom he may associate daily,—to whom he can listen until their words are common place and are fixed in memory. He will find at length that these talks cover a large part of ordinary, every-day experience, and that familiarity with them has introduced him into a wide knowledge of, and given him considerable use of, the language he is seeking to master.

309. In order to secure best the result aimed at in the Conversations, it will be necessary for the student, as soon as possible, to understand them just as their speal

understand them. The English sentences standing opposite them are not their literal translations. Literally, it is not possible to carry over a Japanese sentence into English, or into any other Western language, and along with such translation to convey the true Japanese meaning. Translation from Japanese into English is a very different thing from the turning of,—let us say,—German into English. The English sentences here given are to be considered almost wholly as but the equivalents in usage and in meaning, of the Japanese sentences with which they are associated.

To illustrate:—take the first phrase of the Conversations,—Mr. Robinson's greeting to his friend;—"*O hayō gozaimasu!*" In literal translation, Mr. Robinson in this phrase declares, with an honorific prefix, that, "Early is," or rather, "It is early." In such literal translation these words are to an English speaking person only a common-place assertion about the time of day. But to a Japanese the assertion is a friendly morning greeting. Its real equivalent in English is "Good Morning!" a phrase which in turn is to a Japanese, in literal translation, no greeting at all, but only an awkward declaration about the quality of the morning. A German and an Englishman meeting early in the day might say the words "*Guten Morgen!*" and "Good Morning!" to each other, each using a literal translation of the other's words and each conveying to the other exactly the same meaning. But Mr. Robinson may not translate his English greeting to his friend; he must use its Japanese equivalent. Still farther removed from use in literal translation is Mr. Mikata's answer to his friend Robinson's apologetic inquiry, "Do I interrupt you?" His reply is,—"*Sūkoshi mo!*," literally "*A little even!*" Literally, to Mr. Robinson this answer is nonsense. "Mr. Mikata means to say, and Mr.

Robinson so understands him, exactly what an Englishman would intend to say in the words, "Not at all!", "Not in the least!" or in any other complimentary phrase, waiving the apology.

310. So then, in a study of these Conversations, indeed in the learning of all Japanese phrasing, the student should first seek to understand the Japanese sentences as their speakers understand them. In all languages, words necessarily are used,—sometimes many, sometimes few,—which are only different signs for the same things. *Separate words* are almost always translateable. But very often a Japanese speaker, as we have just seen, uses even translateable words, applying them to relations designated by an Englishman through entirely different words. Much more often, *phrases* in Japanese and in English, having the same intentions, differ from one another in terms and in composition. Yet further, there is never any real likeness in construction and in verbal content between extended *sentences* of the two languages. The Japanese language must, in fact, be studied as a development of speech almost wholly independent of any tongue of the West. The most that the English language can do towards helping a student towards a knowledge of Japanese arises from the fact that English like Japanese is a human language. Consequently, to an English vocabulary almost throughout, Japanese words denoting the same ideas and things may be attached; further, the laws of universal grammar, the distinctions of parts of speech, and their fundamental modes of relationship, may be illustrated for Japanese speech through their manifestation in English; and, as is done in these Conversations, English *equivalents* for what is expressed in Japanese sentences may be constructed, thereby making the Japanese forms of expression somewhat the more easy of comprehension and of appropriation.

But, beyond these limits, the student must depend for his progress in the language almost wholly upon the help he can find in the language itself. In this connection some counsel given by Prof. Chamberlain in his "Handbook" is worth remembering. He writes ;—

"The student should endeavour to place himself from the outset at the Japanese point of view. This he can do only by dint of much learning by heart.—The necessity for memorising can not be too strongly insisted upon. It is the sole means of escape from the pernicious habit of thinking in English, translating every sentence literally from a whispered English original, and therefore beginning and ending by speaking English Japanese instead of Japanese Japanese. It is not only that the words and idioms of Japanese differ from our English words and idioms, but that the same set of circumstances does not always draw from Japanese speakers remarks similar to those which it would draw from European speakers."

311. Let the student then, as far as possible, familiarize himself through both eye and ear with the Japanese text of this section, informing the text with the meanings embodied in the English with which it is associated, but aiming to make the text his own so completely that he might as readily use its forms in addressing a Japanese, as he would use the English forms in addressing an English speaker, when he had the thought common to both texts in mind. This task may seem very tedious in prospect and to promise but little in achievement, but really, in time, its slowness will result in the best possible speed attainable when the purely natural method is not available.

312. In carrying on the work of comprehending and appropriating these Conversations the student will find the section on the "Elements of Grammar" especially helpful.

Grammar, is not correctly apprehended when it is looked upon as the art of speaking and writing a language. Grammar, imparts no power of speech to him who had not already the materials and ability for expression. It is specifically but a record and generalization of the usages which prevail in the speech and writing of those who are considered good writers and speakers. It is a systematized presentation and explanation of standard linguistic forms.

313. As such systematization of linguistic forms and usages, however, the Elements of Grammar here presented will be found to have a large value for the student. Constant reference to it will make clear why the Japanese give the distinctive forms to the expression of their thought, shown in the Conversations, and, in general, will explain unique linguistic usages which to the Western understanding must otherwise remain obscure.

314. But beyond this service, a thorough study of the Conversations in intimate association with the Elements of Grammar will do much to hasten the progress of the student toward the culminating gain which every one must make in order actually to acquire a language,—namely independence of a literal repetition of the forms set for him in the models he studies, and power to express his own thought in phrases characteristically his own.

315. The real acquirement of a language means in the end, freedom from a literal imitation of models, and an ability of one's self to originate speech. The best aid given by this manual, or by any other help to the learning of a language, is, at last therefore, just how much it may hasten such independence and self reliance. Indeed, all books, teachers, companions, even the largest and most intimate fellowship with others, are to be regarded in the main as only guides and helpers towards the time when the student, emancipated from his pupilage, shall

be able to go forward dependent upon his own strength and inventiveness. The natural and accomplished speaker is he who has gained so large a mastery of the teachings of others, that they all serve him in the development of a language which is characteristically his own. So far as this manual is concerned, therefore, the aim in its preparation will have been reached, when it shall have become to those who may use it, no longer a collection of models to be exactly copied, but chiefly a store of words and of sentences, and of laws of speech, from which the users shall take what they will, combining the words and phrases into new relationships, creating new sentences and distinctive modes of expression,—in a word, making the book secondary to self-direction in linguistic progress.

316. There is no more a royal road into the learning of Japanese than into any other learning. He who seeks such path would better never begin the search. But among the ways over which one may enter this domain, some are less difficult to traverse than others. The way which we have here attempted to open ;—the way of long enduring submission to often recurring impressions of sounds and signs of speech ; of continuously repeated contact with syllables, words, phrases, sentences and paragraphs, read, memorized, and imitated until the mind has become thoroughly familiar with them as speech or writing ; of study of numerous conversations from real life, illustrated and explained by the general usages of Japanese speech and by their equivalents rendered in the student's own language ; this way though seemingly very slow and, it may be, difficult, we nevertheless believe to be comparatively the easy way, and the way really the most rapid in advancement towards the longed-for goal,—a practical mastery of Japanese speech.

CHAPTER II.

THE I-RO-HA.

317. At the close of the First Section of this book the student was recommended to make himself familiar with the *Katakana* writing of forty-eight proverbs, and then to transcribe the proverbs with the *Hiragana* syllabics. The transcription was proceeded with there only in part. The complete transcription was left for the opening of the present section, that it might serve to illustrate the arrangement of the *Hiragana* syllabics in the order by which the Japanese ordinarily know them.

318. The arrangement of the syllabary with which the student has become familiar is called the "***Go-jū-on***," or "Fifty Sounds." (pages 24 and 82). There are in fact but forty-seven basal sounds in the syllabary ; the syllabics ゐ, ゔ and ゑ being repeated in the "Y" and "W series," chiefly for the sake of a symmetrical filling out of the table ; and the syllabic ending ん being in fact but a variation of む. The ***Go-jū-on*** is easily memorized ; the five pure vowel sounds ***a, i, u, e, o*** constituting a series of sounds to which the nine consonants ***k, s, t, n, h, m, y, r,*** and ***w,*** with the five consonantal softenings ***g, z, d, b*** and ***p,*** are prefixed, as,—

ka, ki, ku, ke, ko,
ga, gi, gu, ge, go, etc.

This arrangement, as we have seen, is very helpful to the student, especially in the study of verbal inflection and of the phonetic changes in words.

319. But, symmetrical, simple and helpful as the ***Go-jū-on*** order of the syllabary is, it is not the order most widely known, and generally in use, among the Japanese

people. The ***Go-jū-on*** and the *Katakana* are usually put together. Yet this combination, though effecting the simplest and easiest treatment of the group of sounds by which the Japanese language is expressed is, as said, less known and less in popular favor than the *Hiragana*, and the syllabic order devised for the latter.

320. The customary arrangement of the *Hiragana* is known as the ***I-ro-ha***, a name formed from the first three syllabics of the series, just as the name *Alpha-bet* was formed from the first two of the letters with which the sounds of the Greek and kindred languages are uttered. *Kōbō Daishi*, as before noted (page 6), not only is the traditional deviser of the *Hiragana* syllabary; tradition affirms also, that it was he who gave the syllabary its ***I-ro-ha*** form. He, Buddhist priest and teacher of souls, it is said, turned the syllabics in the ***Go-jū-on***, into a poem on the vanity of existence, as proclaimed in the Buddhist scriptures; thus by mnemonic verse teaching those who studied it not only new characters by which to write their language, but at the same time impressing upon them what he held to be one of the great truths necessary to their best welfare. He, so it is said, wrote :—

"Iro wa nioedo,
Chirinuru wo—
Waga yo tare zo
Tsune naran?
Ui no oku-yama
Kyō koete,
Asaki yume mishi,
Ei mo sezu:"—

which means, according to Prof. Chamberlain's liberal paraphrase;—"Though their hues are gay, the blossoms flutter down, and so in this world of ours who may continue forever? Having to-day crossed the mountain-fastness of existence, I have seen but a fleeting dream, with which I am not intoxicated."

321. But whatever may true of the origin of the *Hiragana* and its ***I-ro-ha*** form and meaning, and whatever may be the real reason for its favored place in popular usage, the student who wishes to know the Japanese language as the Japanese write it ; to consult native *Kana* lexicons; to understand catalogues, read newspapers or any unmodernized literature, must memorize ***I-ro-ha*** as he once committed his own ***A-B-C,*** to memory, and must read and write the *Hiragana* as he once conquered the letters of English script.

322. In recognition of the prominent place occupied by the ***I-ro-ha*** in the literary expression of Japanese, we selected the forty-eight proverbs (which the student is now transcribing from *Katakana* into *Hiragana,*) so that the initial syllabic of each proverb should be one of the forty-seven basal sounds of the Japanese language, adding one proverb more containing the terminal sound N. These proverbs, as first written in *Katakana,* (91), were arranged and numbered so as to illustrate the syllabary in its ***I-ro-ha*** form. The forty-eight Conversations which occupy the present section as "Practice in the Colloquial," have received as "texts" or "motives," these illustrative proverbs, in their ***I-ro-ha*** order of succession.

323. The student is recommended to complete now the transcription of the Illustrative Proverbs. As a preparation for that work the *Hiragana* syllabary is repeated here, but we give the *Hiragana* in its usual order as ***I-ro-ha,*** and incorporate in the table some of the less used characters, which still appear in manuscript, and sometimes find way even into print. With the full transcription of the proverbs we have associated literal translations and their equivalent renderings in English. We recommend to the student, before he proceeds with the Conversations, a thorough study of these wise sayings, in their Japanese forms

324. I-RO-HA SYLLABARY.

Kōbō Daishi's Verse.

イ I	ロ Ro	ハ Ha	ニ Ni	ホ Ho	ヘ He	ト To
い	ろ	は	に	ほ	へ	と
チ Chi	リ Ri	ヌ Nu	ル Ru	ヲ Wo		
ち	り	ぬ	る	を		
ワ Wa	カ Ka	ヨ Yo	タ Ta	レ Re	ソ So	
わ	か	よ	た	れ	そ	
ツ Tsu	ネ Ne	ナ Na	ラ Ra	ム Mu		
つ	ね	な	ら	む		

ウ U	井 I (*w*)*i*	ノ No	オ O	ク Ku	ヤ Ya	マ Ma
う 宇	ゐ 井	の 乃 は	れ お	く 久 と	や 屋	ま 婆
ケ Ke	フ Fu	コ Ko	エ E (*y*)*e*	テ Te		
け 介	ふ 奴	こ 己	に え	て 天		
ア A	サ Sa	キ Ki	ユ Yu	メ Me	ミ Mi	シ Shi
あ 阿	さ 左 ち	き 幾	ゆ 由	め 免	み 美	し 志
エ E (*w*)*e*	ヒ Hi	モ Mo	セ Se	ス Su	ン N	
ゑ 恵	ひ 比	も 毛	せ 勢	す 寸 ほ	ん	

325. ILLUSTRATIVE PROVERBS IN HIRAGANA.

1. いち を きいて じふ を しる。
One (acc. sign) *hearing* *ten* (acc. sign) *knows.*
Hearing one thing, he knows ten.

2. ろん に まけて も り に かつ。
Argument in losing even principle in wins.
Though beaten in argument, victorious in principle.

3. はり の あな から てん を のぞく。
Needle of hole from heaven (acc. sign) *peeps at.*
Peeps at the sky through a needle's eye.

4. にんげん わづか ごじふ ねん。
Man short space fifty years.
Man's life is but fifty years.

5. ほまれ あらん より そしり なかれ。
Praise shall be than defame be not.
No-blame is better than praise.

6. へた の なが だんぎ。
Unskillful of long sermons.
An awkward priest for long sermons.

7. とんで ひ に いる なつ の むし。
Flying fire into enters summer of insect.
Summer insects fly into the fire.

8. ちり つもりて やま と なる。
Dust heaping mountain that becomes.
Piled up dust becomes a mountain.

9. り か に かんむり を たゞさず。
Plum-tree under cap (acc. sign) not adjust.
Adjust not your cap under a plum tree.

10. ぬすびと を みて なわ を なう。
Thief (acc. sign) seeing, rope (acc. sign) twist.
He makes a rope, having seen the thief.

11. るいらん より も あやうし。
Piled eggs than even perilous.
More hazardous even than a pile of eggs.

12. をかめ はち もく。
Land eyes eight checker-board squares.
A bystander sees eight moves in the game.

13. わざわひ も さいはひ の はし と なる。
Adversity also prosperity of bridge that becomes.
Even adversity becomes a bridge to prosperity.

14. かしら かくして を を かくさず。
Head hiding tail (acc. sign) not hiding.
Though the head be hidden the tail is seen.

15. よめ が しうとめ に なる。
Bride (nom. sign) mother-in-law to becomes.
A bride becomes a mother-in-law.

16. たま みがかざれば ひかり なし。
Jewel if not polished shines not.
A jewel unpolished will not glitter.

17. れい すぐれば しつれい と なる。
Politeness if exceed rudeness that becomes.
Too much politeness becomes rudeness.

18. そで うつし に もの を やる。
Sleeve transferring in thing (acc. sign) gives.
Gives, by passing it through the sleeve.

19. つの を なほす とて うし を ころ
Horn (acc. sign) mending that saying ox (acc. sign) kills.
Intending to mend the horn, he kills the ox.

20. ねずみ とる ねこ は つめ を かく
Rat catching cat as for claws (acc. sign) hide
The rat catching cat hides her claws.

21. なきづら を はち が さす。
Weeping face (acc. sign) bee (nom. sign) stings.
Bees sting a weeping face.

22. らつくわ えだ に かへらず。
Fallen flower branch to not returning.
A fallen flower returns not to its branch.

23. むり が とほれば だうり ひつこ
Unreason (nom. sign) if pass by reason draws bac
Reason shrinks back when passion goes by.

24. うり の たね に なすび は はえ
Melon of seed in egg-plant as for not prod
An egg plant does not grow from a melon seed.

25. ゐど の なか の かはず だいかい
Well of middle of frog great sea
しらず。
knows not.
The frog in a well does not know the ocean.

26. のど-もと すぐれば あつさ を わする○
Throat-base *having passed* *hotness* (acc. sign) *forget.*
If a thing be swallowed its heat is forgotten.

27. おに の ねんぶつ○
Demon of prayer.
A devil's prayer.

28. くち に と は たて られぬ○
Mouth to door as for set up cannot be.
A door cannot be made for a man's mouth.

29. やすもの かひ の ぜに うしなひ○
Cheap thing buyer of money losing.
He who buys cheap loses his money.

30. まがらね ば よ に たゝれず○
Not bending if world in keep up cannot.
No keeping up in the world without bending.

31. け を ふいて きづ を もとむ○
Hair. (acc. sign) *blowing wound* (acc. sign) *obtains.*
He blows away the hair, only to find a wound.

32. ふるき を たづねて あたらしき を しる○
Old (acc. sign) *studying new* (acc. sign) *knows.*
New things are learned by studying the old.

33. ことば おほけれ ば しな すくなし○
Words abundant if materials few.
Many words, small matter.

34. えみ の うち に やいば を ふくむ。
Smile of the middle in blade (acc. sign) contains.
He conceals a sword within a smile.

35. て の うら を かへす。
Hand of palm (acc. sign) turns over.
Reversing the palm of the hand.

36. あたま そらん より こゝろ を それ。
Head shave than mind (acc. sign) shave.
Cleanse the heart rather than shave the head.

37. さる も き から おつる。
Monkey even tree from falls.
Even monkeys fall from trees.

38. きん-げん みゝ に さかふ。
Golden-saying ears to oppose.
Wise sayings are disagreeable.

39. ゆだん たい てき。
Negligence great enemy.
Negligence is a great enemy.

40. めくら へび に おぢず。
A blind man snake at fearing not.
A blind man is not afraid of a snake.

41. みめ より こゝろ。
Face than heart.
Goodness of heart is better than beauty of face.

42. しゆ に まじはれば あかく なる。
Vermillion with mixed if red becomes.
He who handles vermillion is stained red.

43. ゑば は にくき もの に あたへ よ○
Bait as for the detestable thing to give!
Give food even to detestable things!

44. ひと の よ を わたる は まるきばし
Man of world (acc. sign) *passing as for log-bridge*
の ごとし○
for is like.
Man's journey through this world is like crossing a round bridge.

45. もえくひ に は ひ が つき やす い○
A fire-brand to as for fire (nom. sign) *catch is easy.*
A brand easily takes fire.

46. せん どう おほく して ふね やま へ
Sailors numerous being ship mountain to
のぼる○
go up.
Too many sailors run the ship ashore.

47. すみかき の なか から めい けん が
Pokers of the middle from famous sword (nom. sign)
でる○
comes out,
Famous swords sometimes are made from fire-scrapers.

48. いちじ せん きん○
One letter a thousand pieces of gold.
One letter is worth a thousand dollars.

だい さん しやう

ともだち どうし の はなし

一。 だい いち の ことわざ。

い ㇰ

いち を きいて じふ を しる。

こゝ は トウキヤウ の ミカタ-し の いへ なり。 ミカタ-し はなぞの を まへ に せる みなみ-むき の へや にて かきもの を なし をれり。

1. ロビンソン-し この ところ へ いりきたり, あいさつ を して ミカタ-し にむかひ:—お-はやう ございます。お-じやまて は あります-まいか。

2. ミカタ-し:—イーエ すこしも。どうぞ お-かけ なさいまし。 よく お-いて なさいました。 お-まち まうして おた ところ です。

3.—ありがたう ございます。はなはだ しつれいて ございます が, この やう に すはります。

4.—どうぞ ごずゐ に。いす は いかゞ です。いす の はう が ざぶとん より お-らく て. ございます。

DAI SAN SHŌ.*
CHAPTER III.

TOMODACHI DŌSHI NO HANASHI.
FRIENDS IN CONVERSATION.

I. DAI ICHI NO KOTOWAZA.
FIRST PROVERB.

I.

Ichi wo kite, jū wo shiru.
Hearing one thing, he knows ten.

(KOKO *wa Tōkyō no Mikata Shi no ie nari. Mikata Shi hanazono wo mae ni seru, minami-muki no heya nite, kakimono wo nashi oreri.*

PLACE:—The house of Mr. Mikata of Tōkyō. Mr. Mikata, in a south-fronting room opening upon a flower garden, is writing:—)

1.—**Robinson Shi,** *(kono tokoro je irikitari, aisatsu wo shite Mikata Shi ni mukai:—)*
O hayō gozaimasu. O jama de wa arimasumai ka.

1.—**Mr. Robinson entering, bowing to Mr. Mikata:**—Good morning. Do I interrupt you?

2.—**Mikata Shi:**—*Ie, sukoshi mo! Dōzo o kake nasaimashi. Yoku o ide nasaimashita. O machimōshite ita tokoro desu.*

2.—**Mr. Mikata:**—Not at all! Please, take a seat. You are welcome I have been expecting you.

3.—*Arigatō gozaimasu.*—*Hanahada shitsurei de gozaimasu ga, kono yō ni suwarimasu.*

3.—Thank you.—It is extremely rude but I will sit down in this way.

4.—*Dōzo go zuii ni. Isu wa ikaga desu. Isu no hō ga zabuton yori o raku de gozaimasu.*

4.—Do make yourself comfortable. Won't you have a chair? A chair will be easier for you than a cushion.

*See "NOTES ON CONVERSATIONS," page 542 for special explanations of words and phrases in the text here following, and for some applications of the "Elements of Grammar.

5.—イーエ! この やう に あし を なげ だして も よろしければ この はう が かへつて かつて て ございます。

6.—さ! さ! れ らく に。 あなた と わたくし の なか に ふんりよ は いりません。 コレ れ ヨネ お ちや を もつて れ いで。 こゝ に よい たばこ が あります。 めしあがり なさいまし。

7.—いかにも けつこう な れ には て ございますね。 こなた は まつたく さむい かぜ を よけて ゐます から, けさ は そと て は じつ に さむい かぜ が ふいて をりますが, この れ ざしき て は じうぶん あつたか て ございます。

8.—かんちう て も ひ の さします とき に は しやうじ を みな あけ はなつて をられます。 につちう に は ひばち も いりません。 ほとーんど ひ に やき-つけられる くらゐ です。 れ ちや いつぷく れ あがり なさいまし。

9.—ありがたう。 とき に この あひだ お はなし いたして をきました くわいわ を けふ は はじめ-たう ございますが, あなた は それ に ついて なに か まだ よい れ かんがへ が ございません でしたか。 ご しようち の とほり ことば は もう かなり ぞんじて をりますし, きく こと も たいてい は わかりますが, はなす こと に なる と じつ に こまります。 それ ゆゑ どうか あなた

5.—Ie! Kono yō ni ashi wo nage dashite mo yoroshikereba, kono hō ga kaette katte de gozaimasu.

5.—No, indeed! If you won't mind my rudeness in shoving out my feet, I would rather sit as I am.

6.—Sā! sā! O raku ni. Anata to watakushi no naka ni enryo wo irimasen. Kore, O Yone! O cha wo motte o ide. Koko ni yoi tabako ga arimasu. Meshiagari nasaimashi.

6.—Make yourself at home. You and I need not stand upon ceremony.—Say, *O Yone!* bring some tea.—Here are some good cigarettes. Try them.

7.—Ikanimo kekkō na o niwa de gozarimasu, ne. Konata wa mattaku samui kaze wo yokete imasu kara, kesa wa soto de wa jitsu ni samui kaze ga fuite orimasu ga, kono o zashiki de wa jūbun ataka de gozaimasu.

7.—What a fine garden! You are so protected here from the cold winds, that it is delightfully warm in this room. Really, there is quite a cold breeze this morning.

8.—Kanchū de mo hi no sashimasu toki ni wa, shōji wo mina akehanatte oraremasu. Nitchū ni wa hibachi mo irimasen. Hotondo hi ni yaki-tsukerareru kurai desu. O cha ippuku o agari nasaimashi.

8.—Even in mid-winter, when the sun shines, I can sit here with all the *shōji* open. During mid-day I do not even use a *hibachi*. I can almost bake myself in the sun's heat. Will you have a sip of tea?

9.—Arigatō. Toki ni kono aida o hanashi itashite okimashita kwaiwa wo kyō wa hajimetō gozaimasu ga, anata wa sore ni tsuite nanika mada yoi o kangae ga gozaimasen deshita ka? Go shōchi no tōri kotoba wa mō kanari zonjite orimasu shi kiku koto mo taitei wa wakarimasu ga, hanasu koto ni naru to jitsu ni komarimasu. Sore yue dōka anata no yō na o kata to renshū itashitō gozaimasu.

9.—Thank you. Well, —— I should like to begin to-day the conversations we spoke of a short time ago. Have you thought out any good plan for them yet? You know that I have a pretty good vocabulary already. I understand much that I hear. Speaking is my difficulty. I need practice with a guide like you.

のやうなおかたとれんしういたしたうございます。

10.—しかしはなしをするためのみにはなしをするといふのはずゐぶんたいくつなことでございます。わたくしはどうかあなたがわがくにのことばをじーいうにおつかひなさるやうになればよいとれもひます。もしそれができたならばあなたがニホンにおすまひなさることもいまよりよほどれもしろくなるてございませう。どういふはうばふによればよいかといろ〳〵かんがへてみましたが。あなたがひらがなをよんだりかいたりすることをおならひなさつたときのことわざについてはなしをしてはいかゞてせう。

11.—あなたはわたくしをせわしてくださるれいしやさまとれなじですからなんてもあなたのれさしずどほりにいたしませう。あなたのおかんがへといふのはどう-いふのてございますか,

12.—さうですね。これらのことわざのうちにどう-いふいみがあるか,さがしてみやうじやありませんか。ことわざはちゑをまるめてくわへいにしたやうなもので

10.—Shikashi, hanashi wo suru tame nomi ni, hanashi wo suru to iū no wa zuibun taikutsu na koto de gozaimasu. Watakushi wa dōka anata ga waga kuni no kotoba wo jiyū ni o tsukai nasaru yō ni nareba yoi, to omoimasu. Moshi, sore ga dekita naraba, anata ga Nihon ni o sumai nasaru koto mo mae yori yohodo omoshiroku naru de gozaimashō. Dō iū hōhō ni yoreba yoi ka to iro-iro kangaete mimashita ga. Anata ga Hiragana wo yondari kaitari suru koto wo o narai nasatta toki no kotowaza ni tsuite hanashi wo shite wa, ikaga deshō?

10.—But talk for talk's sake only, is very tiresome. It is well that you should be able to use our language freely. If you could do so, your life in Japan would be so much more interesting than it is now. I have been thinking a good deal about some plan for us to follow. How would you like to talk over the proverbs which you used in learning to read and to write the *Hiragana?*

11.—Anata wa watakushi wo sewa shite kudasaru o ishu sama to onaji desu kara, nan demo anata no o sashizu dōri ni itashimashō Anata no o kangae to iū no wa, dō iū no de gozaimasu ka?

11.—Since you are the doctor for this patient, I shall do just as you decide. What is your plan?

12.—Sō desu, ne. Korera no kotowaza no uchi ni dō iū imi ga aru ka, sagashite miyō ja arimasen ka? Kotowaza wa chie wo matsumete kwaki ni shita yō na mono de arimashite, sekai ni tsūyō shite hito-bito no tomi to naru no desu. Korera no kotowaza wa Nihon no furuki takara-mono no ichi bubun de gozaimasu. Kore ga sono kotowaza de

ありまして、せかい に つうよう して ひとゝ のとみ と なる の です。これら の ことわざ は ニホン の ふるき たから-もの の いちぶ-ぶん て ございます。これ が その ことわざ て ございます。わたくし は いろは じゆん に ならべて おきました。これ を はなし の だい に して は いかゞ て ございませう。

13.—よう ございませう。しかし あなた は つうべん を して くださら なければ なりません。

14.—あなた の ぶん は あなた で じうぶん できませう。さて こゝ に「い」の ことわざ が ございます。わたくし は ときゝ この ことわざ は まこと に よく あなた の こと に あたつて-いる と おもひます。もちろん それ が じふ を きいて いち を しる と できて いれば すこし も あなた に くわんけい は ありません。

15.—ご-しんせつ ありがたう ございます。この のち ほめて いたゞきたい とき に は ご-ちそう に なりに あがりませう。

16.—この ことわざ は ニホン-じん に あて-はまりませう か。いかが でせう。

17.—こくみん と して みれば われゝ は ばか て は ありません。いち-ぶ を きいた ばかり

gozaimasu. Watakushi wa I-ro-ha jun ni narabete okimashita. Kore wo kanashi no dai ni shite wa, ikaga de gozaimashō.

12.—Why, ——— let us try to find out what meaning is shut up in these wise words. A proverb is wisdom turned into coin. It circulates among the people, and makes them rich. These proverbs are some of Japan's oldest treasures. See! here they are. I have arranged them in the order of our "*I-ro-ha.*" What do you say to making them the texts for our talks?

13.—Yō gozaimashō! Shikashi, anata wa tsūben wo shite kudasaranakereba narimasen.

13.—All right! But you must be the interpreter.

14.—Anata no bun wa anata de jūbun dekimashō. Sate, koko ni "I" no kotowaza ga gozaimasu. Watakushi wa toki-doki kono koto, waza wa makoto ni yoku anata no koto ni atatte iru to omoimasu. Mochiron, sore ga "Jū wo kiite, ichi wo shiru," to dekite ireba, sukoshi mo anata ni kwankei wa arimasen.

14.—I think you can do your full share. Now, here is the "*I*" proverb. I sometimes think that it really applies to you. Certainly—if it were shaped so as to read, "*Hearing ten things, he knows one,*" you would have no relation with it at all.

15.—Go shinsetsu arigatō gozaimasu. Kono nochi homete itadakitai toki ni wa, go chisō ni nari ni agarimashō.

15.—Much obliged to you for the compliment. When I am hungry for praise, I shall come to you for a feast.

16.—Kono kotowaza wa Nihon jin ni atehamarimashō ka? Ikaga deshō?

16.—Is this proverb true of the Japanese people? What do you think?

17.—*Kokumin to shite mireba, ware-ware wa baka de wa arimasen. Ichi-bu wo kiita bakari de zentai wo sassuru ni wa subayai hō desu. Sore ni mata, ware-ware wa giron no hajime wa kiku to tadachi ni*

まこと に ふつがう な こと で ございませう。さうして みれば この ことわざ は さかしい ひと を ほめる に は もつとも よい こと です が、たれ でも すぐ に これ を じぶん の こと だ と おもう は よく ありますまい。

20.—こんにち は いろ〳〵 ありがたう ございました。ちやうざ を いたしまして まうしわけ が ありません。しつれい な こと を まうす やう です が、あなた の ちしき に ついて の ごしなん は ことば に ついて の ごしなん と まつたく どうやう に わたくし の み の ため に なります。それ で は れいと まいたします。

21.—いま まだ たくさん の じかん が ございます が、それ とも おかへり ならば また みやうにち おまち まうします。ゆうかた ろくじ じぶん に おいて なさる こと は できません か。ごいつしよ に ゆうはん を たべませふ。

22.—ありがたう ございます。お こゝろざし は ふかく よろこびます、さやうなら。

23.—さやうなら。コレ おーヨネ、おきやく さま が おかへり だ。ぼうし と ぐわいたう を もつて を いて。お き を お つけ なさいまし。

sono ketsuron ni tonde yuku to iū hinan wo tabi-tabi kōmurimasu.

17.—As a nation we are not stupid. We are rather quick to guess at the whole, when we know only a part. Also, we are often blamed for jumping at a conclusion, as soon as we hear the beginning of an argument.

18.—Watakushi wa anata no o kuni no hito wa yohodo sakashii, to omoimasu. Tatoeba, watakushi no uchi no meshitsukai no monora demo, watakushi ga somatsu naru kotoba nite meizuru koto wo shōchi itashimasu. Watakushi wa shiba-shiba odoroku koto ga gozarimasu. Sore koso, watakushi ga iwō to omotte iru koto wo hito koto wo mo kikanu uchi ni, watakushi ga hoshii to omotteru koto wo tō made mo shōchi shite orimasu.

18.—I fancy that your people are very clever. My servants, for example, hear my awkward attempts to give them orders. I am often astonished at the ten things they know of what I want, before they have in fact heard the one thing I try to say.

19.—Sono tōri desu. Watakushi mo ware-ware Nihon jin wa amari hayagaten shi-sugiru, to omoimasu. Ware-ware no kokoro wa binshō de arimasu ga, binshō de aru tame ni ma-ma shiranu koto wo mo shitte iru, to omou koto ga gozaimasu. Mottomo, aru toki wa yotsu wo kiite mutsu wo shireba, tsugō no yoi koto ga gozaimashō. Mata nanatsu wo kiite mitsu wo shiru, mo shiba-shiba kekkō na koto de arimasu ga, "ichi wo kiite jū wo shiru," to omotte ita toki ni sono wazuka ni kiita hitotsu wo mo shiranakatta nara, makoto ni futsugō na koto de gozaimashō. Soshite mireba, kono kotowaza wa sakashii hito wo homeru ni wa, mottomo yoi koto desu ga, tare demo sugu ni kore wo jibun no koto da, to omōte wa yoku arimasumai.

19.—That is true. I think we Japanese are often too much in a hurry in such matters. Our people are mentally quick. But that quickness, possibly, at times makes us think we know when we don't know. Occasionally it would be better for us to hear four things, and know six. Even to hear seven things and know three, would often be best. To hear one thing and think we know ten,

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20.—こんにち は いろ〳〵 ありがたう ございました。ちやうざ を いたしまして まうしわけ が ありません。しつれい な こと を まうす やう です が，あなた の ちしき に ついて の ごしなん は ことば に ついて の ごしなん と まつたく どうやう に わたくし の み の ため に なります。それ て は れいと まいたします。

21.—いま まだ たくさん の じかん が ございます が，それ とも おかへり ならば また みやうにち おまち まうします。ゆうかた ろくじ じぶん に おいて なさる こと は できません か。ごいつしよ に ゆうはん を たべませふ。

22.—ありがたう ございます。お こゝろざし は ふかく よろこびます，さやうなら。

23.—さやうなら。コレ おーヨネ，おきやく さま が おかへり だ。ぼうし と ぐわいたう を もつて を いで。お き を お つけ なさいまし。

when we do not known even the one thing we have heard, is not wisdom. This proverb is excellent praise for clever men. But every body should be very slow to think it true of himself.

20.—Konnichi wa iro-iro arigatō gozaimashita. Chōza wo itashimashite mōshiwake ga arimasen. Shitsurei na koto wo mōsu yō desu ga, anata no chishiki ni tsuite no go shinan wa kotoba ni tsuite no go shinan to mattaku dōyō ni watakushi no mi no tame ni narimasu. Sore de wa o itoma mōshimasu.

20.—You have been very kind to-day. I am sorry to have taken so much of your time. Pardon me, if I say that your lesson in wisdom is fully as helpful as your lesson in words. I must go now.

21.—Ima mada takusan no jikan ga gozarimasu ga, sore to mo o kaeri nareba, mata myōnichi o machi mōshimasu. Yūkata roku ji jibun ni o ide nasaru koto wa dekimasen ka? Go issho ni yūhan wo tabemashō.

21.—There is yet plenty of time. But if you must go, I shall expect you again to-morrow. Can you not come in the evening, about six o'clock? Come and take supper with me.

22.—Arigatō gozarimasu. O kokorozashi wa fukaku yorokobimasu. Sayōnara.

22.—Thank you. I should enjoy your hospitality exceedingly. Good bye!

23.—Sayōnara! Kore, O Yone! o kyaku sama ga o kaeri da. Bōshi to gwaitō wo motte o ide. O ki wo o tsuke nasaimashi.

23.—Good bye! Say, *O Yone*! our guest is about to leave. Bring his coat and hat. Take care of yourself.

二。だいにのことわざ。

ろ 論

ろんにまけてもりにかつ。

1. ロビンソン-し:—こんばん は。くるまや が ひじやう に ぐづ〳〵 して ゐました て，つひ おそく なりました。

2. ミカタ-し:—まだ そんな に おそく ございません。やう〳〵 ろく じ じつぷん です。くるまや は わるい の で すか。

3.イーエ，ほんたう の びやうき で は ありません が，さくばん さけ を のみ-すぎましたので，けふ は やく に たゝん の です。めしつかひ に は よい もの です が，とき〳〵 のんだくれて こまります。

4.—それ は くるまひき の うち に は ありうち の こと で ございます。あれら の しごと は なか〳〵 ほね が をれます から，つひ のみ-すぎる くせ が つく のです。わたくし の うち の くるまや も ある とき は "どうも，しかた が ない こと だ" と いつて をります。どうぞ こちら へ おなほり なさいまし。ごらん の とほり，ほん の かない の もの どうやう

II. DAI NI NO KOTOWAZA.
SECOND PROVERB.

RO.

Ron ni makete mo, ri ni katsu.
Though beaten in argument, victorious in principle.

1.—**Robinson Shi :**—*Komban wa. Kurumaya ga hijō ni guzu-guzu shite imashita no de osoku narimashita.*

1.—**Mr. Robinson :**—Good evening. I am afraid I am late. My *kurumaya* was very lazy.

2.—**Mikata Shi :**—*Mada sonna ni osoku gozaimasen. Yōyō roku ji jippun desu. Kurumaya wa warui no desu ka?*

2.—**Mr. M. :**—You are not late. It is only ten minutes past six. Is your man ill?

3.—Ie, honto no byōki de wa arimasen ga, sakuban sake wo nomisugimashita no de, kyō wa yaku ni tatan no desu. Meshitsukai ni wa yoi mono desu ga, toki-doki nondakurete komarimasu.

3.—He is not really ill, but last night he drank too much *sake*. To-day he is not to be depended upon. He is a good servant, but every now and then he will get drunk.

4.—Sore wa kurumahiki no uchi ni wa, ariuchi no koto de gozaimasu. Arera no shigoto wa naka-naka hone ga oremasu kara, tsui nomisugiru kuse ga tsuku no desu. Watakushi no uchi no kurumaya mo aru toki wa, "dōmo, shikata ga nai koto da," to itte orimasu. Dōzo kochira ye o naori nasaimashi. Goran no tōri, hon no kanai no mono dōyō ni itashimasu. Nihon ryōri no hoka nani mo gozaimasen.

4.—That is a common fault with *jinrikisha*-men. But, as you know, they become very tired at their work. Then, they easily fall into the habit of drinking too much. My own *kurumaya* says, that it is sometimes a case of "Can't be helped!" with himself. Please sit there. You see I have treated you just like one of my own family. I have only Japanese food for you.

に いたします。 ニホン れうり の ほか なに も ございません。

5.—わたくし の ため に ゆう-ごぜん の おしたく を かへて くださらぬ はう が かへつて めいよ に ぞんじます。 ニホン れうり は けつこう て ございます。

6.—どうぞ ご じいう に。 ビール か さけ を めしあがります か。

7.—ありがたう ございます が, どちら も いたゞきません。 それ より は おちや を いたゞきませう。

* * * * *

8.—もうなに も おめしあがり なさいません かっ それ て は, おーヨネ, こゝ に ある もの を さげて, たばこ の はこ を もつて おいで。 さて, あなた は「ろ」の ことわざ に ついて いか に おかんがへ です か。

9.—わたくし は それ は まいにち せかい ぢう に おこる こと の てき-ひやう て ある と おもひます。 ご しようち の とほり ぎろん の たくみなる こと は しんり の ある しようこ に なりません。 アメリカ で がつかう の こども が をそはる ごく よい をしへ の いちぶ は まつたく この ことわざ の うち に あります。

5.—Watakushi no tame ni yū gozen no o shitaku wo kaete kudasaranu hō ga, kaette meiyo ni zonjimasu. Nihon ryōri wa kekkō de gozaimasu.

5.—I feel honored that you make no difference in your supper on my account. I like good Japanese food.

6.—Dōzo go jiyū ni. Biiru ka, sake wo meshiagarimasu ka?

6.—Please help yourself. Will you have some beer, or *sake?*

7.—Arigatō gozaimasu ga, dochira mo itadakimasen. Sore yori wa o cha wo itadakimashō.

7.—Thank you, I will not take either. I prefer tea.

* * * * * *

*8.—Mō nani mo meshiagari nasaimasen ka? Sore de wa, O Yone, koko ni aru mono wo sagete, tabako no hako wo motte o ide. Sate, anata wa "**Ro**" no kotowaza ni tsuite, ika ni o kangae desu ka?*

8.—Won't you have something more? *O Yone!* take away these things and bring a tobacco box. Well, what do you think of our "***Ro***" proverb?

9.—Watakushi wa, sore wa mainichi sekai jū ni okoru koto no tekihyō de aru, to omoimasu, Go shōchi no tōri, giron no takumi naru koto wa, shinri no aru shōko ni narimasen. Amerika de wa gakkō no kodomo ga osowaru goku yoi oshie no ichibu wa, mattaku kono kotowaza no uchi ni arimasu. Amerika no kodomo wa Korombasu ya, Garireo ya, mata wa Rūsā no rekishi wo shitte orimasu ga, korera no hito-bito wa izure mo giron ni wa makemashita ga, jissai no ue de wa mina kachi wo torimashita.

9.—It is a good comment on what happens every day all over the world. Everybody knows that skill in argument is no proof of

アメリカ の こどもは コロンバス や ガリレオ や また は ルーサー の れきし を しつて をります が, これら の ひとゝ は いづれ も ぎろん に は まけました が, じつさい の うへ て は みな かち を とりました。

10.—その とほりです。この ことわざ は かり に よ の かいかくしや の ふごう と いたしませう。これ から「は」の ことわざ に なります が—「は」の ことわざ は へんくつじん の ふごう だ と いつて よからう と おもひます。[この ときげぢよ いり きたる]。だんな さま, おきやく さま が いらつしやいました。これ が その おかた の めいし て ございます。

こちら へ ご あんない まうし な。はなはだ おきのどくさま て ございます が, おはなし を こゝまで に いたして おかなければ なりません。じつ は いま キャウト から ともだち が ひとり まゐりまして, わたくし に たいせつ な ようじ が ある の です。みやうにち は, わたくし は たく に をりますまい から みやうごにち おいで を ねがわれませう か。

11.—わたくし は いつ て も ようございます。わたくし の たのしみ て おじやま を いたして は なりません。いつ も ごしんせつ を うけて ありがたう ございます。たいてい なんじ ごろ に おひま て ございます か。

truth. Some of the best lessons which American school children learn are, in fact, about this proverb. They all know the stories of such men as Columbus, Galileo and Luther. Every one of these men was defeated in argument. But, really, all were victorious.

10.—Sono tōri desu. Kono kotowaza wa, kari ni yo no kaikakusha no fugō, to itashimashō. Kore kara ***"Ha"*** *no kotowaza ni narimasu ga,* ***"Ha"*** *no kotowaza wa henkutsujin no fugō da to itte yokarō, to omoimasu.*

(Kono toki gejo iri kitaru) :—Danna sama, o kyaku sama ga irasshaimashita. Kore ga sono o kata no meishi de gozaimasu.

Kochira ye go annai mōshi na. Hanahada o kinodoku sama de gozaimasu ga, o hanashi wo koko made ni itashite okanakereba narimasen. Jitsu wa, ima Kyōto kara tomodachi ga hitori mairimashite, watakushi ni taisetsu na yōji ga aru no desu. Myōnichi wa, watakushi wa taku ni orimasumai kara, myōgonichi o ide wo negawaremashō ka ?

10.—Yes! Let us set the motto down as true of reformers. Now we come to the **"*Ha*"** proverb. It may be well to name it the motto for bigots?

(*Servant enters*) :—Master, a gentleman has just called. Here is his card.

Ask the gentleman to come in. I am very sorry that our talk must stop now. A friend has just arrived from Kyōto. He has important business with me. To-morrow I shall not be at home. Can you come the day after to-morrow?

11.—Watakushi wa, itsu de mo yō gozaimasu. Watakushi no tanoshimi de o jama wo itashite wa narimasen. Itsu mo go shinsetsu wo ukete arigatō gozaimasu. Taitei nan ji goro ni o hima de gozarimasu ka ?

11.—Any time will suit me. My pleasure must not inconvenience you. You are always very kind. What hour shall you be at leisure?

12.—あさはん の すぐ のち なら いちばん よう ございます。くじごろ に おいで に なれば じうぶん お はなし が いたされませう。

13.—おくさま へ よろしく。どうぞ これにて。げんくわん まで は きようしゆく でござります。

14.—いや，すこし も ご しんぱい に お-よびません。それ に ともだち を むかへ にでます から。あなた は てうちん を ごぢさん ですか。こんや は たいへん くらう ございます。

15.—みち を よく ぞんじて をります。お やすみなさい。

16.—お やすみ なさい。

三。だい さん の ことわざ

はいま

はり の あな から てん を のぞく。

1-ロビンソン-し:—しばらく で ぶさた いたし

12.—Asahan no sugu nochi nara ichiban yō gozaimasu. Ku ji goro ni o ide ni nareba, jūbun o hanashi ga itasaremashō.

12. Just after breakfast will be the best time. Come about nine o'clock. Then we can have a long talk.

13.—Okusama ye yoroshiku. Dōzo kore nite. Genkwan made wa kyōshuku de gozarimasu.

13.—Present my compliments to Mrs. Mikata. Here, please. Do not trouble yourself to go to the door with me.

14.—Iya, sukoshi mo go shimpai ni oyobimasen. Sore ni tomodachi wo mukae ni demasu kara. Anata wa chōchin wo go jisan desu ka? Konya wa taihen kurō gozaimasu.

14.—It is no trouble at all. And I shall welcome my friend. Have you a lantern? The night is very dark.

15.—Michi wo yoku zonjite orimasu. O yasumi nasai.

15.—I know the path very well. Good night.

16.—O yasumi nasai.

16.—Rest well.

III. DAI SAN NO KOTOWAZA.

THIRD PROVERB

HA.

Hari no ana kara, ten wo nozoku.

Peeps at the sky through a needle's eye.

1. **Robinson San:**—*Shibaraku go busata itashimashita. Watakushi*

ました。わたくし の てがみ は ごらん に なりました か。

2.—ミカタ-し:—ハイ。もう ご ぜんくわい て ある こと を のぞみます。どう なさつた の です か。

3.—ツヒ かぜ を ひきました の て, ひどい め に あひました。せんだつて こなた へ まゐりました よくじつ の こと です が, わたくし は タカヲ-さん へ まゐりました。そして やま を あるいて あがりました の で ひじやう に あつたかく なつてきまして たいさう あせ を かきました。ところ が おてら へ まゐりました とき に つめたい かぜ が ふいて ゐまして そこ に しばらく の あいだ きうそく いたして をります と, つひ ぞくぞく と さむく なつて まゐりました。

4.—それ は はなはだ ぶようじん で ございました, ね。あなた は ぐわいとう を おもち で した か。

5.—もつて は をりました が, ふもと の はう で は なかなか あつたか で ありました から, そこ の ちや-や で くるま の うへ に おいて-きた の です。

6.—この ごろ の あき の ひより は けんのん で ございます。につちう たに-ま で は あつたかい こと も あります が, やま の

no tegami wo goran ni narimashita ka?

1.—**Mr. Robinson:**—It is some time since we have seen each other. Did you receive my letter?

2.—**Mikata Shi:**—*Hai! Mō go zenkwai de aru koto wo nozomimasu. Dō nasatta no desu ka?*

2. **Mr. Mikata:**—Yes! I hope you are feeling quite well, now. What was the matter?

3.—Tsui kaze wo hikimashita no de, hidoi me ni aimashita. Sendatte konata ye mairimashita, yoku jitsu no koto desu ga, watakushi wa Takao-san ye mairimashita. Soshite yama wo aruite agarimashita no de, hijō ni attakaku natte kimashite, taisō ase wo kakimashita. Tokoro ga, o tera ye mairimashita toki ni, tsumetai kaze ga fuite imashite soko ni shibaraku no aida kyūsoku itashite orimasu to, tsui zoku-zoku to samuku natte mairimashita.

3.—I have had a bad time with a severe cold. The day after I was here last, I went out to Takao-san. The walk up the mountain made me very warm. I perspired freely. When I reached the temple, a cold wind was blowing. I sat down for a few moments to rest and was chilled through.

4.—Sore wa hanahada buyōjin de gozaimashita, ne. Anata wa gwaitō wo o mochi deshita ka?

4.—That was very imprudent. Did you take an overcoat with you?

5.—Motte wa orimashita ga, fumoto no hō de wa naka-naka attaka de arimashita kara, soko no cha-ya de kuruma no ue ni, oite-kita no desu.

5.—Yes! but I left it in my *kuruma* at the tea-house at the foot of the mountain. The sun was quite warm there.

6.—Kono goro no aki no hiyori wa, kennon de gozaimasu. Nitchū tanima de wa, attakai koto mo arimasu ga, yama no itadaki de wa samui kaze ga fuite orimasu.

6.—These fall days are dangerous. Mid-day is often warm in the valleys. But on the hill-tops the winds are cold.

いたゝき て は さむい かぜ が ふいて をり-ます。

7.—その ひ は おそく なつて から くるま が ハチワウジ まで かへりましたが，ひのくれ-がたに は かぜ が おひ〳〵 さむく なつて きました。 その ばん は だいぶん ねつ も ありまして たうとう いつしう かん ばかり たくに ひつこんで をりました。

8.—いま て は もう すつかり お よろしいの で ございませう，ね，お め に かゝつて よろこばしゆう ございます。 [このとき ミカタ ふじん ざしき へ いりきたり]。

9.—ロビンソン-し:—こんにち は。 しばらく ご ぶさた いたしました。 ひと-つき あまり も お め に かゝりません でしたが，けふ は お ひさしぶり で ございます。

10.—(ミカタ ふじん は お じぎ を なして)。 たく て も たび〳〵 お うはさ を いたして をりました。こゝ は あなた に お さむく は ござりませんか，ひばち へ もつと すみ を つぎませう。お ちや で も めしあがり なさいまし。この おくわし は いかゞ で ございます。 あなた は だん〳〵 ニホン-ご を お じようず に お はなし なさる さう です，ね。

11.—どう いたしまして さう いふ こと が

7.—Sono hi wa osoku natta kari, kuruma ga Hachiōji made kaerimashita ga, hi no kure gata ni wa, kaze ga oi-oi samuku natte kimashita. Sono ban wa daibun netsu mo arimashite, tō-tō isshūkan bakari taku ni hikkonde orimashita.

7.—I had a late ride back to Hachiōji. The air grew very cold towards sunset. I was quite feverish that night. I have been in the house for almost a week.

8.—Ima de wa, mō sukkari o yoroshii no de gozaimashō, ne? O me ni kakatte yorokobashū gozaimasu. *(Kono toki Mikata fujin zashiki ye iri kitari.)*

8.—You are all right now, I am pleased to see?—*(Mrs. Mikata comes into the room).*

*9.—***Robinson Shi**—*Konnichi wa. Shibaraku go busata itashimashita. Hitotsuki amari mo o me ni kakarimasen deshita ga, kyō wa o hisashiburi de gozaimasu.*

9.—**Mr. R.**—Good day. It is sometime since we have met. This is the first time I have had the pleasure of seeing you for a month or more.

10. **(Mikata** *fujin wa o jigi wo nashite.)* *Taku de mo tabi-tabi o uwasa wo itashite orimashita. Koko wa, anata ni o samuku wa gozarimasen ka? Hibachi ye motto sumi wo tsugimashō. O cha de mo meshiagarimasoimashi. Kono o kwashi wa ikaga de gozaimasu? Anata wa dandan Nihon-go wo o jōzu ni o hanashi nasaru sō desu, ne?*

10. **Mrs. M.** *(bowing)*:—My husband has often spoken of you. Are you not cold here? I will put some more charcoal on the fire. Please have some tea. Will you taste these cakes? I hear that you e beginning to speak Japanese beautifully.

11.—Dō itashimashite, sō iu koto ga arimasu mono desu ka. Wataku-

ります　ものですか」わたくしのはな—
、はじつにまづうございます。

12.—あなたのはつおんはたいさうよ
ございます。

13.—もしすこしてもよければそれは
みなごしんせつなだんな-さんのおかげです。

14.—たくてはあなたのしんぱは
おどろく-べきほどだとまうしてをります。
ソシテあなたのおこしになるのを
たのしみにしてをりますから，しばうおいて
くださいますのはまことにけつこうて
ございます。ちよつとご-めんくださいまし，
これからかつてもとのことをみまはらねば
なりませんから。

15. さて，「は」のことわざについて
いかゞおかんがへでございますか。
おそらくあなたがタカヲ-さんのぜつちやう
においてのときにはりのあなから
てんをのぞかうといふやうなかんがへ
がおこりはしなかつたでせう。

16. さうですとも。あそこにゐてもど
にゐてもそのやうなかんがへはおこ
はしません。わたくしはなにごとに
もひろきくわんさつをこのみなす。ま

shi no hanashi wa jitsu ni mazū gozaimasu.

11. **Mr. R:**—How can you say so? I am a very poor speaker.

12. Anata no hatsuon wa taisō yō gozaimasu.

12. **Mrs. M:**—Your pronunciation is excellent.

13.—Moshi, sukoshi de mo yokereba, sore wa mina go shinsetsu na danna san no o kage desu.

13. **Mr. R:**—If it is good at all, I am indebted for my improvement to your generous husband.

14.—Taku de wa anata no shimpo wa odoroku-beki hodo da, to mōshite orimasu. Soshite, anata no o koshi ni naru no wo, tanoshimi ni shite orimasu kara, shijū o ide kudasaimasu no wa, makoto ni kekkō de gozaimasu. Chotto gomen kudasaimashi; kore kara katte-moto no koto wo mimawaraneba narimasen kara.

14. **Mrs. M:**—My husband says that you are making wonderful progress. He enjoys your visits. I am glad that you come to see him so often. Kindly excuse me now; I must attend to some matters in the kitchen.

15.—Sate, "Ha" no kotowaza ni tsuite, ikaga o kangae de gozaimasu ka? Osoraku anata ga Takao-san no zetchō ni o ide no toki ni wa, hari no ana kara ten wo nozokō, to iu yō na kangae ga okori wa shinakatta deshō.

15. **Mr. R:**—Well, what do you think of our proberb for "*Ha?*" I suppose that you had no desire to peep at the sky through a needle's eye, when you were on the top of Takao-san.

16.—Sō desu to mo. Asoko ni ite mo doko ni ite mo, sono yō na kangae wa okori wa shimasen. Watakushi wa nani goto ni de mo, hiroki kwansatsu wo konomimasu. Ano kotowaza wo itta hito wa, taban goku kokoro no semai hito wo shitte otta no deshō. Anata ga kono kotowaza wo gwanko na hito no fugō da, to osshatta no wa go mottomo de gozaimasu. Kono ōzora no yō na rippa na mono wo jibun de

ことわざ を いつた ひと は たぶん ごく こゝろ の せまい ひと を しつて をつた のでせう。 あなた が この ことわざ を ぐわんこな ひと の ふがう だと おつ しやつた のは ごもつとも で ございます。 この おほ-ぞら の やう な りつぱ な もの を じふん て みる こと が できる のに, は りの あな を とをめがね に する と は じつ に ばか な にんげん て ありません か。

17.—だが, せけん に は さう する ひと も ある の です。 さう いふ ひと は じぶん— の ともだち や, しごと や, くに や, その ほか— いろ〳〵 の ことがら を みる の に ちいさい— すきあな から のぞく の です。 もちろん この やう な ひと〳〵 は めさき の ちいさい とほり に じんぶつ も ちいさう ございます。

18.—どうか もう すこし ゆる〳〵 お はなし を ねがひます。 わたくし に は そんな に はやく あなた の おことば を きゝとる こと が できません。 おくさま の はう が あなた より は よほど きゝやう ございます。

19.—そこ て わたくし の まうし ませう と おもつて ゐる のは ほか て は ありません。 いま は わが くに て は「メイヂ」の じだい て ございまして, わが くに の せんぱい は

miru koto ga dekiru no ni, hari no ana wo tōmegane ni suru to wa, jitsu ni baka na ningen de arimasen ka!

16.—No, not there or any where else. I like a broad outlook for everything. The maker of that proverb must have known some people of very small minds. You well call d it "the motto for bigots." What a fool man is, when he can see a splendid thing like the sky, to use the hole of a needle as his telescope!

17. Daga, seken ni wa sō suru hito mo aru no desu. Sō iū hito wa, jibun no tomodachi ya, shigoto ya, kuni ya, sono hoka iro-iro no kotogara wo miru no ni, chiisai sukiana kara nozoku no desu. Mochiron, kono yō na hito-bito wa, mesaki no chiisai tōri ni jimbutsu mo chiisō gozaimasu.

17.—But that is the way with some people. They see their friends, their business, their country, everything, only through little peep-holes. Of course, such persons are almost always as small in character, as they are in their eye-sight.

18.—Dōka, mō sukoshi yūru-yūru o hanashi wo negaimasu. Watakushi ni wa, sonna ni hayaku anata no o kotoba wo kiki-toru koto ga dekimasen. Okusama no hō ga, anata yori wa, yohodo kiki-yō gozaimasu,

18.—Please speak more slowly. My ear is not quick enough for your words. I understand Mrs. Mikata much better than I do you.

19.—Soko de, watakushi no mōshimashō to omotte iru no wa, hoka de wa arimasen. Ima wa, waga kuni de wa, Meiji no jidai de gozaimashite, waga kuni no sempai wa ima kara san-jū nen hodo izen ni, waga Nihon wo sekaijū dono kuni ni mo otoranu hodo ni, shimpoteki ni natte, bummei ni susumeru kuni ni shiyō, to itashimashita ga, konnichi

いま から さん じふ ねん ほど いぜん に, わが ニホン を せかい-ぢう どの くに にも をとらぬ ほど に しんぽ-てき に なつて ぶんめい に すゝめる くに に しやう と いたしましたが, こんにち と なる も なほ むかし の ほうけん-せいど を くわいふく したい と おもつて をる ひとゞ が ござり ます。かう いふ ひとゞ こそ, いはゆる はり の あな から てん を のぞく れんぢう で ございませう。

20.—その とほり です。わたくし は しんじつ しん ニホン の だい せいかう を のぞみます。

21.—もと より まだ なす べき しごと が ひじやう に たくさん ござります が, しかし われゞ は たへず しんぽ しつゝ ある こくみん だ と おもひます。わたくし の まうしました こと は お わかり に なりました か。

22.—ハイ, あきらか に わかつた と おもひます。しかし この うへ この お はなし を つゞけましたら まるで あなた の かうしやく に なつて しまいませう。わたくし は じゆうぶん に じぶん の ことば を そへて それ を くわいわ に する こと が できません。

23.—それ では この だい は もう やめ に いたしませう。この ことわざ の いみ は いま まで の お はなし で じふぶん あきらか

to naru mo nao mukashi no hōken-seido wo kwaifuku shitai, to omotte oru hito-bito ga gozaimasu. Kō iū hito-bito koso, iwayuru hari no ana kara ten wo nozōku, renju de gozaimashō.

19.—I mean this. This is the era of Meiji for Japan. Our country's leaders determined thirty years ago, to make Japan as progressive and as enlightened as any nation in the world. But there are some people who even to-day wish that our ancient feudalism could be restored. They are of the kind who look at the sky through the eye of a needle.

20.—Sono tōri desu. Watakushi wa, shinjitsu Shin Nihon no dai seikō wo nozomimasu.

20.—That is so! I sincerely wish a grand triumph for New Japan.

21.—Moto yori mada nasu beki shigoto ga, hijō ni takusan gozaimasu ga, shikashi, ware-ware wa taezu shimpo shitsutsu aru kokumin da, to omoimasu. Watakushi no mōshimashita koto wa, o wakari ni narimashita ka?

21.—Of course, there is an immense work to do yet. But I think that as a nation we are moving steadily forward. Do you understand me?

22.—Hai, akiraka ni wakatta, to omoimasu. Shikashi, kono ue kono o hanashi wo tsuzukemashitara, maru de anata no kōshaku ni natte jibun no shimaimashō. Watakushi wa jūbun ni jibun no kotoba wo soete, sore wo kwaiwa ni suru koto ga dekimasen.

22.—Yes, I think I do, clearly. But, if we are going talk much more over this subject, I am sure that it will to become a lecture on your part. I am not able to contribute enough to the talk to make it a conversation.

*23.—Sore de wa, kono dai wa mō yame ni itashimashō. Kono kotowaza no imi wa, ima made no o hanashi de jūbun akiraka ni natta, to omoimasu. Kore kara "**Ni**" no kotowaza ni dō iū oshie ga aru ka shirabete miyō ja arimasen ka?*

に なつた と おもひます。これ から「に」の ことわざ に どう いふ をしへ が ある か しらべて みやう じや ありません か。

四。だい しの ことわざ。

にふ ま

にんげん わづか ごじふ ねん。

1. ロビンソン-し:—この ことわざ は にんげん の いのち の みぢかい こと を しらせ やう と いふ の でせう。しかし なぜ かしこい ひと は ごじう ねん と いつた の でせう か。わが くに の さかしい ひと-びと は これ より は ゆるやか です。

2.—どう して です か。

3.—わが くに て は「ひと の よはい に みつ の に-じふ ねん と また じふ ねん」すなは ちじふ ねん だ と まうします。しか ニホン じん は たんめい で あります か。

4.—わたくし は さう て なからう

23.—Well then, let us drop our text. This proverb is plain enough, I imagine, with what we have already said. Now let us see what "*Ni*" has to teach us.

IV. DAI SHI NO KOTOWAZA.
FOURTH PROVERB.

NI.

Ningen wazuka go jū nen.
Man's life is fifty years.

1. **Robinson Shi:**—*Kono kotowaza wa ningen no inochi no mijikai koto wo shirase yō, to iū no deshō. Shikashi, naze kashikoi hito wa go jū nen to itta no deshō ka? Waga kuni no sakashii hito-bito wa kore yori wa yuruyaka desu.*

1.—**Mr. R:**—I suppose this is to remind us to the shortness of human life. But why did the wise man say fifty years? Our wise men were more generous.

2. **Mikata Shi:**—*Dō shite desu ka?*

2.—**Mr. M.**—How is that?

3.—*Waga kuni de wa, "hito no yowai wa mitsu no ni-jū nen to mata jū nen," sunawachi shichi jū nen da, to mōshimasu. Shikashi, Nihon jin wa tammei de arimasu ka?*

3.—We say that "the days of our years are three score yours and ten," that is, seventy years. Are the Japanese a short lived people?

4.—*Watakushi wa sō de nakarō, to omoimasu. Waga kuni no tōkei-*

おもひます。 わが くに の とうけい-か の あらわす ところ に よれば すくなく とも きんだい に れいて は ながいき を した ひと-びと が おびたゞしう ございます。
もつとも むかし は いま ほど へいきん の じゆみやう が ながく なかつた てせう が, これ とても たしか に はかられる こと では ありません。 つまり どちら の ことわざ に いつて ある こと も, にんげん の いのち は みじかい もの で ある と いふ こと だけ だらう と おもひます。

5.—たぶん この ことわざ の いみ は ひと は ごじふ に なつた のち は すつかり じぶん の かげふ を やめて らく-いんきよ に なれ と いふ こと でせう。 これ は むかし ニホン の ふうしう て ありません でしたか。

6.—ご じようだん を おつしやいます。 で-す が, あなた の おしつやる こと は たいへん よく ことば の けいこ に なります。 この ことわざ に ついて は あまり ぎろん が できますまい。

7.—ぎろん を すれば わたくし の はう が きつと まけ です。 わたくし に は あなた の ことば の ぐんぜい を ふせぐ こと が

ka no arawasu tokoro ni yoreba, sukunaku to mo kinrai ni oite wa nagaiki wo shita hito-bito ga, obitadashū gozaimasu. Mottomo, mukashi wa ima hodo heikin no jūmiyō ga nagaku nakatta deshō ga, kore totemo tashika ni hakaraeru koto de wa arimasen. Tsumari dochira no kotowaza ni itte aru koto mo, ningen no inochi wa mijikai mono de aru, to iu koto dake darō to omoimasu.

4.—I think not. Our statistics show a great many centenarians living, at least in modern times. In ancient times, perhaps the average of life was not so long. But then, this is not a question of exact measure. Both proverbs, I suppose, are meant only to remind men that life is short.

5.—Tabun kono kotowaza no imi wa hito wa go jū ni natta nochi wa sukkari jibun no kagyō wo yamete raku-inkio ni nare, to iū koto deshō. Kore wa mukashi Nihon no fūshō de arimasen deshita ka!

5.—Possibly it means that after fifty years a man should give up all his work, and become "an honorably retired one." This was a national custom once, was it not?

6.—Go jōdan wo osshaimasu. Desu ga, anata no ossharu koto wa taihen yoku kotoba no keiko ni narimasu. Kono kotowaza ni tsuite wa, amari giron ga dekimasumai.

6.—You are joking. But then, what you say is good practice in language. I do not see that we can argue much over this proverb.

7.—Giron wo sureba, watakushi no hō ga kitto make desu. Watakushi ni wa, anata no kotoba no gunzei wo fusegu koto wa dekimasen. Shikashi, Bukkyōto-ra ga jumyō no mijikai koto wo nageku no wa, dō iū wake deshō. Pukkyōto wa kono yo no seikwatsu wo nogareru koto

てきません。しかし ぷつけうと-ら が じゆみやう の みじかい こと を なげく の は どう いふ わけ てせう。ぷつけうと は この よ の せいくわつ を のがれる こと を よろこばねば ならん はづ で ありません か。せいくわつ は かれら に とりて は ばん-あく ちう の もつとも おほひなる もの で ある の です。

8.—です が, ニホン の にんげん は こと〻く ぷつけう-しんと で は ありません。それ に また アメリカ の かた〻 が ほんたう の きりすとけうと で ない と どうやう に, ニホン の にんげん も また ほんたう の ぷつけうと で ございません。

9.—どう して そう です か。

10.—されば で ござります。おのれ を すてゝ ひと の ため に なれ と いふ キリスト の ほんたう の をしへ と, アメリカ-じん の じぶん を あいして せいこう を あらさふ·こと とは はんたい して をります。それ に ニホン の にんげん は せいくわつ を たのしんで をりまして, また たいへん に ゆくわい な じんみん です。

11.—たぶん あなた の おかんがへ は たゞしい の で ございませう。しかし ごしようち の とほり あなた の はう に は

wo yorokobaneba naran hazu de arimasen ka? Seikwatsu wa karera ni torite wa, ban-aku chū no mottomo ōinaru mono de aru no desu.

7.—If we tried to, I am sure I should be defeated. I could not resist your army of words. But I do not see why a Buddhistic people should lament over the shortness of life. A Buddhist ought to be glad at the prospect of getting out of existence. Existence is the greatest of all evils.

8.—Desu ga, Nihon no ningen wa kotogotoku Bukkyō-shinto de wa arimasen. Sore ni mata, Amerika no kata-gata ga hontō no Kirisuto-kyōto de nai to dōyō ni, Nihon no ningen mo mata hontō no Bukkyōto de gozaimasen.

8.—But all Japanese are not Buddhists. Then, again, Japanese are no more real Buddhists, than you Americans are real Christians.

9.—Dō shite sō desu ka?

9.—What do you mean?

10.—Sareba de gozarimasu. Onore wo sutete hito no tame ni nare, to iū Kirisuto no hontō no oshie to, Amerika-jin no jibun wo aishite seikō wo arasō koto to wa, hantai shite orimasu. Sore ni, Nihon no ningen wa seikwatsu wo tanoshinde orimashite, mata taihen ni yakwai na jimmin desu.

10.—I mean that Christ's great doctrines of self-denial and sacrifice are opposed to your American self-love and struggle for success. The Japanese are fond of life, and they are a very happy people.

11.—Tabun anata no o kangae wa tadashii no de gozaimashō. Shikashi, go'shōchi no tōri, anata no hō ni wa go tsugō no yoi koto ga gozaimasu. Watakushi wa hanasu koto sae dekita nara, kono koto ni tsuite iitai, to omotte iru koto ga takusan gozaimasu. Anata wa tsugi

ごつがふのよいことがございます。わたくしははなすことさへできたならこのことについていひたいとおもつてゐることがたくさんございます。あなたはつぎのこがねのちゑすなはち「ほ」のことわざについてはいかにおかんがへですか。

五。だいごのことわざ。

ほほゑ

ほまれあらんよりそしりなかれ。

1. カミター-し:—このきんげんのしんりについてはべつにぎろんもありますまい。

2. ロビンソン-し:—さうですか。あなたはほまれがあるよりそしりのないはうがよいとおかんがへですか。わたくしどもはすべてじぶんのよいことがせかいにしられてをればよいとおもふじやありませんか。

*no kogane no chie, sunawachi "**Ho**" no kotowaza ni tsuite wa ikani o kangae desu ka?*

11. Possibly, you are right. But you know you have the advantage of me. If I could only talk, I would tell you much that I think about this question. What do you make of the next piece of your coined wisdom, the "***Ho***" proverb.

V. DAI GO NO KOTOWAZA.

FIFTH PROVERB.

HO.

Homare aran yori soshiri nakare.

No blame is better than praise.

1. **Mikata Shi:**—*Kono kingen no shinri ni tsuite wa, betsu ni giron mo arimasumai.*

1. **Mr. M:**—There is no question about the truth of this saying.

2. **Robinson Shi:**—*Sō desu ka? Anata wa homare ga aru yori, soshiri no nai hō ga yoi, to o kangae desu ka? Watakushi domo wa subete jibun no yoi koto ga sekai ni shirarete oreba yoi, to omō ja arimasen ka?*

.2 **Mr. R:**—Is it so? Do you believe that absence of blame is better than praise of a man? We all like to know that the good in us is recognized.

3.—それ は ろう です が, この よ の なか は あやまち を のみ さがして ゐる の です から, だれ も そしる もの が ない と いふ こと ほど りつぱ の ほまれ は ありません。 もし も ひと が「あの そと に は いつてん の ひなん も ない」と いつた なら それ こそ ひと の いはれる だけ の ほめ-ことば を いつた の です。

4.—うそ いふ いみ で この ことわざ を おとり なさる の なら それ で よう ございます が, しかし, もし これは よい ひと だ と おかんがへ なさつたら なぜ その とほり に おつしやらない の です か。

5.—ほめる こと と いふ もの は へつらひ と なり-やすい もの で ございます。 それ に ひと は ほまれ に あこがれる やう に なつて は はなはだ いけません。 ほまれ は だん〳〵 に ひと を かうまん に いたします。 ひと は たゞ その こと が ぎむ で ある ため に ぎむ を つくす の で なければ なりません。

6.—わたくし は それ を しようにん いたします。 しかし あなた の けんかい は つうれい の よわい にんげん の せい に とりて は たか-すぎます。 もし とく に たいする むくひ が ない やう に なる とき には, よ の なか の ぜんじ

3.—*Sore wa sō desu ga, kono yo no naka wa, ayamachi wo nomi sagashite iru no desu kara, dare mo soshiru mono ga nai, to iū koto hodo rippa na homare wa arimasen. Moshi mo, hito ga "ano otoko ni wa itten no hinan mo nai," to itta nara, sore koso hito no iwareru dake no home-kotoba wo itta no desu.*

3.—Yes, but this is a fault-finding world. What better praise can you have than the fact that no one blames you? If one can say, "I find no fault in him," the most that can be said in praise of a man, is said.

4.—*Sō iū imi de, kono kotowaza wo o tori nasaru no nara sore de yō gozaimasu ga, shikashi, moshi kore wa yoi hito da to o kangae nasattara, naze sono tōri ni ossharanai no desu ka.*

4.—If you put that meaning into the proverb, you are right. But, if you think a man is a good man, why not say so?

5.—*Homeru koto to iū mono wa, hetsurai to nariyasui-mono de gozaimasu. Sore ni, hito wa homare ni akogareru yō ni natte wa, hana-hada ikemasen. Homare wa, dan-dan ni hito wo kōman ni itashimasu. Hito wa tada sono koto ga gimu de aru tame ni, gimu wo tsukusu no de nakereba narimasen.*

5.—Praise too easily becomes flattery. Then, again, a man should not be hungry for praise. Praise tends to make one vain. Every one should do his duty for the sake of the duty only.

6.—*Watakushi wa sore wo shōnin itashimasu. Shikashi, anata no kenkai wa tsūrei no yowai ningen no sei ni torite wa, takasugimasu. Moshi, toku ni taisuru mukui ga nai yō ni naru toki ni wa, yo no naka no zenji, to iū mono wa hijō ni sukunaku natte shimaimashō.*

6.—I admit that. But you are taking rather high ground for weak human nature. If there were no rewards of virtue, there would be very little goodness in the world.

と いふ もの は ひじょう に すくなく なつて しまいませう。

7. さう か も しれません。しかし わたくし は この ことわざ を つくつた ひと は にんげん は かく あるべき もの だ と いふ がわ から さう いつた の だらう と おもひます。その ひと は にんげん の じつさい の ありさま を しつて ゐた の で-せう が, だうとく-じょう ごく たかい ちい に にんげん を あげ やう と して ゐた の でせう。

8.—ぜん を われ〳〵 が よちのぼる べき ぜつちやう だ と すれば わたくし は この ことわざ に ついて かれ これ まうしません。しかし よはい にんげん の せいしつ を ためす もの と する に は ひどい ことわざ です。とにかく あなた は むるい な せんせい です。それ に また たくみ な せつけうか です。あなた は けつして つぎ の ことわざ に あらはして ある ひなん を うけらるゝ こと は ありますまい。

7.—Sō ka mo shiremasen. Shikashi, watakushi wa kono kotowaza wo tsukutta hito wa ningen wa kaku aru beki mono da, to iū gawa kara sō itta no darō, to omoimasu. Sono hito wa ningen no jissai no arisama wo shitte ita no deshō ga, dōtoku-jō goku takai chii ni ningen wo age yō to shite ita no deshō.

7.—You are probably right. But I suppose that the maker of this proverb meant to speak rather of men as they should be. He knew men as they are. He was trying to lift them to the highest moral level.

8.—Zen wo ware-ware ga yojinoboru beki zetchō da to sureba, watakushi wa kono kotowaza ni tsuite kare kore mōshimasen. Shikashi, yowai ningen no seishitsu wo tamesu mono to suru ni wa, hidoi kotowaza desu. Tonikaku, anata wa murui na sensei desu. Sore ni mata takumi na sekkyō-ka desu. Anata wa kesshite tsugi no kotowaza ni arawashite aru hinan wo, ukeru koto wa arimasumai.

8.—If we think of goodness as a height to climb, I shall not question the wisdom of the proverb. But it is a hard test of weak human nature. You are an excellent teacher. You are a skilful preacher, too. Evidently you are not guilty of the fault that is shown up in our next proverb.

六。だいろくの ことわざ。

へ 屁

へたの なが だんぎ。

1. ミカタ-し:—あなた は まへ の しよう の いましめ を こわして れ しまい なさつた が, うち-あけて まうせば ほめらるゝ こと と いふ もの は うれしい もの です よ。ソコデ かんたん は とんち の ごくい て あります が, それ と とも に また ちゑ の ごくい て ござります。

2. ロビンソン-し:—この ことわざ て わたくし は アメリカ て いうめい なる せつけうか の はかせ ライマン、ビーチャー の はなし を おもひ-だしました。ある あさ の こと です が, ビーチャー は ひじやう に ながい ねんぜつ を しまして, こと に その えんぜつ の しやう が たいへん に さうく しく ありました が, あと て ひとり の まご が ビーチャー に むかひまして「お ぢいちやん は なんて けさ あんな に どなつた の」と いひ ました。すると ビーチャー が こたへて,「ぼう や, お ぢいちやん は なに も はなす こと の ない とき に は いつ も あんな にどなる の よ」と いひ ました。いかゝ です。ビーチャー

VI. DAI ROKU NO KOTOWAZA.
SIXTH PROVERB.
HE.

Heta no naga dangi.
An awkward priest for long sermons.

1. **Mikata Shi:**—*Anata wa mae no shō no imashime wo kowashite o shimai nasatta ga, uchi-akete mōseba homerarurū koto, to iū mono wa ureshii mono desu, yo. Soko de, kantan wa tonchi no gokui de arimasu ga, sore to tomo ni mata chie no gokui de gozarimasu.*

1. **Mr. M:**—You are breaking our last commandment. Yet, I confess, praise is pleasant. Brevity is the soul of wisdom, as well as of wit.

2. **Robinson Shi:**—*Kono kotowaza de, watakushi wa Amerika de yūmei naru sekkyōka no hakase Raiman Bichā no hanashi wo omoidashimashita. Aru asa no koto desu ga, Bichā wa hijō ni nagai enzetsu wo shimashite, koto ni sono enzetsu no shiyō ga, taihen ni sōzōshiku arimashita ga. Ato de, hitori no mago ga Bichā ni mukaimashite, "O jii-chan wa nande kesa anna ni donatta no?" to iimashita. Suru to, Bichā ga kotaete, "Bō ya! o jii-chan wa nani mo hanasu koto no nai toki ni wa, itsu mo anna ni donaru no yo," to iimashita. Ikaga desu, Bichā ni wa itsumo no yō ni enzetsu no shitaku ga dekite inakatta no desu.*

2. **Mr R:**—This proverb reminds me of a story told of a famous preacher in America, Dr. Lyman Beecher. One morning he preached an unusually long sermon. He was very noisy, too, in preaching. One of his grandchildren said to him afterwards, "Grandpa why did you 'holler' (shout) so loud this morning?" "My dear," he answered "when I have nothing to say, I always 'holler'" You see, he had not prepared his sermon as usual.

には いつも のやうに ねんぜつ のしたくが できて ゐなかつた のです。

3.—おもしろい はなしですね。しかし このくには ピーチャー しの なかまは すくなく ありません。ニホン の えんぜつか やぼうさん などは たびたび ピーチャー はかせと よく にた ことを いたします。この つぎに どう いふ ことを いはうか と かんがへてゐる じかんを ふさぐ ために, はなし のあひだへ ことばや じゆくご などを おほく つかひます。もし かう いふ ひとが いつた ことを その とほりに ひつき しましたら それこそ じつに きめうな ぶんしやうが できませう。わたくしは ときどき この へいがいは ニホン いつばん である か と おもひます。わが くに の えんぜつは まるで ことばを ふきだした ものでございます。こうかい の ねんぜつ などで ほんとうの しさう と いつたら たいてい かいめん の なかに ある みづ と おなじ でせう。かいめんは ひと-にぎり あつても みづは ひと-さじしか ありません。

4.—それは あなたがた ばかりでは ありません。どこ の くにへ いつても みなその とほりです。どの くに の ことばでも みじかい えんぜつを こしらへるには

3. Omoshiroi hanashi desu, ne. Shikashi, kono kuni ni wa Bichā-shi no nakama wa sukunaku arimasen. Nihon no enzetsu-ka ya bōsan nado wa, tabi-tabi Bichā hakase to yoku nita koto wo itashimasu. Kono tsugi ni, dō iū koto wo iwō ka to kangaete oru jikan wo fusagu tame ni, hanashi no aida ye kotoba ya juku-go nado wo ōku tsukaimasu. Moshi, kō iū hito-bito ga itta koto wo sono tōri ni hikki shimashitara, sore-koso jitsu ni kimyō na bunshō ga dekimashō. Watakushi wa toki-doki kono heigai wa, Nihon ippan de aru ka, to omoimasu. Waga kuni no enzetsu wa, maru de kotoba wo fukitashita mono de gozaimasu. Kōkai no enzetsu nado de hontō no shisō to ittara, taitei kaimen no naka ni aru mizu to onaji deshō. Kaimen wa hito-nigiri atte mo mizu wa hito-saji shika arimasen.

3. That is a good story. It might have plenty of companions, however, in this country. Japanese orators and our priests are often very like Dr. Beecher. They use many words and phrases when speaking, just to fill up the time while they are thinking over what they shall say next. If what many of them say were written down as it is spoken, it would make ridiculous reading. Sometimes, I think that this fault is almost a national vice. Our speeches are fairly puffed out with words. The real thought in most public addresses, is like the water in a sponge,—a spoonful of water and a handful of sponge.

4.—Sore wa, anata-gata bakari de wa arimasen. Doko no kuni ye itte mo, mina sono tōri desu. Dono kuni no kotoba de mo, mijikai enzetsu wo koshiraeru ni wa, jikan ga ōku kakarimasu. Taitei taku-san shaberu mono ni kagitte, sukoshi shika hanashite orimasen.

4.—You have no monopoly in this matter. Every other people n the world keeps you company. It takes a great deal of time to

じかん が おほく かゝります。 たいてい たくさん しやべる もの に かぎつて すこし しか はなして おりません。

七。 だい しち の ことわざ。

と と ぜ

とんで ひ に いる なつ の むし。

1. ミカタ-し:—あなた は あなた と わたくし と が はじめて あつた とき を おぼえて いらつしやいます か。

2. ロビンソン-し:—ハイ, よく おぼへて ゐます。 ちやうど さんねん まへ て カウヅ と ユモト と の あひだ の てつどう-ばしやの なか で した。 あの ひ は これ まで に ない ひじやう に あつい ひ で ありました が, あなた は わたくし に はなし を して くださつて それ に また あふぎ を かして くださいました。 あの とき の こと は たびゝ おもひ-いだし-ます。

3.—なぜ いま わたくし が あの とき の こと を おもひ-だし-した か お わかり に なり-ます か。

4.—わかりません。 なに か ことわざ に

prepare a short speech in any language. The man who talks the most, as a rule, says the least.

VII. DAI SHICHI NO KOTOWAZA.
SEVENTH PROVERB.
TO.

Tonde hi ni iru natsu no mushi.
Summer insects fly into the fire.

1. **Mikata Shi:**—*Anata wa anata to watakushi to ga hajimete atta toki wo, oboete irasshaimasu ka?*

1. **Mr. M:**—Do you remember the first time we met?

2. **Robinson Shi:**—*Hai, yoku oboete imasu. Chōdo san nen mae de Kōzu to Yumoto to no aida no tetsudō-basha no naka deshita. Ano hi wa kore made ni nai hijō ni atsui hi de arimashita ga, anata wa watakushi ni hanashi wo shite kudasatte, sore ni mata ōgi wo kashite kudasaimashita. Ano toki no koto wa tabi-tabi omoidashimasu.*

2. **Mr. M:**—Yes, very well. It was in a tram-car between Kōzu and Yumoto, three years ago. That was one of the hottest days I ever felt. You are kind enough to speak to me, and to offer me a fan. I often remember that.

3. Naze ima watakushi ga ano toki no koto wo omoidashimashita ka, o wakari ni narimasu ka?

3.—Why, do you suppose, I recall that time now?

4.—Wakarimasen. Nani ka kotowaza ni kwankei de mo aru no

くわんけい でも あるのですか。ハヽアナルホド，あなたは ミヤノシタ のかうちうのことを おかんがへなさつてるのですね。

5.—「ナラヤ」ホテル ではじめて しよくじをした ときの とこは よういに わすれられ-ませんでした。あなたは これまで おたがひに あの へやの なかで みたやうに すまんのかうちうの むれ，が，むづ〳〵 うじ〳〵 とはい-まはつて ねるのを ごらん なさつたことが ありますか。あの とき あなたがかうちうの さらを げぢよに さしだして，それは なつはかうちうの そつぷを すかないと おつしやつた ときには，わたくしは ほんとうに ふき-ださうと いたしました。

6.—あの をんなには わたくしの しやれが わかりませんでした。しかし あの ときの ごちさうは くるしかつた じや ありませんか。へやは とても あつくて まどは しめ-られず。サレバトテ かうちうの おしよせてくる ありさまは まるで「だんぐわん うひ」と いふ べき やうでした。

7.—たいてい やぶんに なると むしが あかりの はうへ とんで-くるのは どういふ わけでせう。ニユーヨルクに をりました じぶん わたくしは いちど スタットン-アイランドへ ゆきまして，とまだちの うち

desu ka? Ha! Hā! Naruhodo! Anata wa Miyanoshita no kōchū wo o kangae nasatteru no desu, ne.

4.—I do not know. Has it anything to do with our proverb? Oh, yes! you are thinking about the Miyanoshita beetles.

5.—Naraya Hoteru de hajimete shokuji wo shita toki no koto wa, yōi ni wasurerarемasen. Anata wa kore made o tagai ni ano heya no naka de mita yō ni suman no kōchū no mure ga, muzu-muzu, uji-uji to hai-mawatte iru no wo, goran nasatta koto ga arimasu ka? Ano toki anata ga kōchū no sara wo gejo ni sashi-dashite, ore wa natsu wa kōchū no soppu wo sukanai, to osshatta toki ni wa, watakushi wa hontō ni fuki-dasō to itashimashita.

5.—I shall not soon forget our first dinner at the Naraya Hotel. Did you ever see such a swarm of buzzing, tumbling, crawling things as we had in that room? You amused me very much, when you handed back your plate of soup to the servant, and told her you did not like beetle soup in summer.

6.—Ano onna ni wa, watakushi no share ga wakarimasen deshita Shikashi, ano toki no go chisō wa kurushikatta ja arimasen ka? Heya wa totemo atsukute, mado wa shimerarezu. Sareba tote kōchū no oshi-yosete kuru arisama wa, maru de "dangwan uhi" to iū beki yō deshita

6.—She did not understand my joke. But, was not that dinner a torture? The room was too hot to keep the windows closed. The attack of the beetles was almost like a shower of bullets.

7.—Taitei yabun ni naru to mushi ga akari no hō ye tondekuru no wa, dō iū wake deshō. Niyū Yoruku ni orimashita, jibun watakushi wa ichido Sutaten Airando ye yukimashite, tomodachi no uchi de hito-ban tomarimashita koto ga arimasu ga, asoko no ka to ittara, jitsu ni hidoi mono desu, yo. Watakushi no heya no mado wa sukkari kana-ami de hatte arimashite, sono ban wa kokoro yoku nemuri ni tsuki-mashita ga, yoku-asa wa hayaku okite, sampo ni dekakemasu to toguchi de meshitsukai no mono ga susen no shinda mushi wo haki-atsumete

で ひとばん とまりました こと が ありますが, あすこ の か と いつたら じつ に ひどい もの です よ。わたくし の へや の まど は すつかり かな-あみ で はつて ありまして, その ばん は こゝろよく ねむり に つきましたが, よく-あさ は はやく をきて さんぽ に でかけます と, とぐち で めしつかひ の もの が すせん の しんだ むし を はき-あつめて やま に して をりまして, げんくわん の らんぷ の した の ゆか いちめん は むし で うづまつて をりました。これ は よ-どほし そこ に らんぷ が ついて をりました の で, いろ〳〵 の しゆるゐ の か や, やぶか や, はひ や, ひひる が なんぜん と なく, ばからしく も ちいさ な からだ を あかし に ぶつつけて しんで-しまつた の です。

8.—あなた は いま むし の こと を「ばからしい」と おつしやいました が, わたくし は たゞいま の ことわざ は あらゆる ことわざ の うち で いちばん こしらへ-やすい もの だつたらう と おもひます。ごく むかし から して にんげん は なつむし を ばか だ と おもつて ゐた に ちがひ ありません。わたくし は スペリオル と いふ みずうみ の そば で かゞりび の わき に

yama ni shite orimashite, genkwan no rampu no shita no yuka ichimen wa mushi de uzumatte orimashita. Kore wa yo-dōshi soko ni rampu ga tsuite orimashita no de, iro-iro no shurui no ka ya, yabuka ya, hai ya, hihiru ga, nan-zen to naku, bakarashiku mo chiisa na karada wo akashi ni buttsukete shindeshimatta no desu.

7.—I do not understand why insects almost always fly straight for a light at night. When I was in New York, I went to Staten Island and spent a night at the house of a friend. The mosquitoes there were a terror. All the windows in my room were guarded by wire-screens. I slept comfortably. The next morning I got up early and went out for a walk. At the door-way of the house I saw a servant sweeping up into a pile thousands of dead insects. They coverd the floor under the porch-lamp. The lamp had been burning all night. Mosquitoes, gnats, flies and moths of various kinds,—thousands of them,—had flung their foolish little bodies against that light and been killed.

8.—Anata wa ima mushi no koto wo bakarashii, to osshatta ga, watakushi wa tadaima no kotowaza wa arayuru kotowaza no uchi de ichi-ban koshirae-yasui mono dattarō, to omoimasu. Goku mukashi kara shite ningen wa natsu-mushi wo baka da, to omotte ita ni chigai arimasen. Watakushi wa Superioru to iū mizu-umi no soba de kagaribi no waki ni ita koto ga arimasu ga, sono kagaribi no naka ye yoru ni natte mushi no tobikomu koto wa maru de kōsen no yō deshita.

8.—You have just called the insects "foolish." The present proverb must have been one of the easiest of all to make. From the most ancient times, the miserable little summer creatures must have seemed to men like little fools. Near Lake Superior, I have been beside a camp-fire into which insects poured at night almost like a stream.

ねた こと が あります が, その かいりび の なか へ よる に なつて むし の とび-こむ こと は まるで かうせん の よう でした。

9.—さう でしたか。なるほど みち を とく ひと が この こと を じんせい に あてはめる のに むり は ありません。にんげん は まい むし と くらべて すこし も りこう で ない こと が ございます。なに か じぶん を たのします こと を みれば すぐ その はう へ とんで-ゆき, その こと に ふけつて その み を ほろぼして しまいます。きんせん, めいよ, じやうよく など は みな この おそるべき ひ である と いつて よう ございませう。ひと は これら の もの の ため に しばゝ その み を ほろぼします。よ の なか は かんがへ の ない ばか で いつぱい で ありまして, とき に は やけど を した ばつかり で ひつこむ もの も ありますが, たぶん は ほのほ の なか へ とびこんで しんで しまひます。

10.—それ では まづ わたくしども に とつて は この いましめ が じぶん の み の うへ に あたら ない やう に ちうい する ほか しかた が ありません。(とけい を なおめて。) しかし, わたくし は たいへん に ちやうざ を いたしました。もう かへら なければ

9.—S deshita ka? Naruhodo michi wo toku kito ga, kono koto wo jinsei ni atehameru no ni, muri wa arimasen. Ningen wa mama mushi to kurabete, sukoshi mo rikō de nai koto ga gozarimasu. Nani ka jibun wo tanoshimasu koto wo mireba, sugu sono hō ye tonde-yuki sono koto ni fukette, sono mi wo horoboshite shimaimasu. Kinsen, meiyo, jōyoku nado wa, mina kono osorubeki hi de aru, to itte yō gozaimashō. Hito wa korera no mono no tame ni, shiba-shiba sono mi wo horoboshimasu. Yo no naka wa kangae no nai baka de ippai de arimashite, toki ni wa yakedo wo shita bakkari de hikkomu mono mo arimasu ga, taitai wa honoō no naka ye tobikonde shinde shimaimasu.

9.—Really! Of course it is perfectly natural for a moralist to apply this fact to human life. Very often, men are not a bit wiser than the moths. They see something that fascinates them. They dash straight at it. They plunge into it. They are ruined. Money, fame, passion may all be fires that work ruin. They often do destroy men. Life is full of thoughtless fools. Sometimes they are only singed. They manage to crawl away. More often, their flight into the flame is their death.

10.—Sore de wa, mazu watakushi domo ni totte wa, kono imashime ga jibun no mi no ue ni ataranai yō ni chūi suru hoka shikata ga arimasen. (*Taketi wo nagamete*) *Shikashi, watakushi wa taihen ni chōza wo itashimashita. Mō kaeranakereba narimasen. Iijō ni o isogashū gozaimashitarō ni.*

10.—There is nothing for us to do then, I judge, but to take care that this moral does not apply to ourselves. (*Looking at his watch.* But I am taking altogether too much of your time. I think I must be going now. I have no doubt you are very busy.

なりませんo ひじやう に おいそがしう ございましたらう にo

11.—そんな に おいそぎ なさらなくつても いゝ じや ございませんか。まだ じふ-いち じ に なりませんo いま すこし みち を まなぶ のに じうぶん じかん が ございます。コーツトo つぎ の もんく は どう いふ てしたか しらんo サウ〳〵 ちり が やま になる はなし でしたねo

12.—まこと に ありがたう ございます が けう は もう かへつた はう が よい と おもひます。かさねて おさしつかへ の ない とき に うかゞひませうo

13.—ほんたう に お かへり なさらなけれ ば なりませぬ なら お とゞめ まうしません。このつぎ には いつ この ことわざ の はなし を いたしませうか。あした ひるすぎ から てんき が よかつたら アカバネ の かわつぶち を ご いつしよ に さんぽ しやう じや ありませんか。シブヤ へん の はなぞの で きく の けんぶつ もでき-ませう。あすこ には だいぶん めづらしい のが ある さう です。ソシテ みち〳〵 おはなし も いたされます。わたくし の はう から お たく へ うかゞう こと に いたし-ませうo

11.—Sonna ni o isogi nasaranakutte mo ii ja gozaimasen ka? Mada jū-ichi ji ni narimasen. Ima sukoshi michi wo manabu no ni jūbun jikan ga gozaimasu. Kōtsuto! tsugi no monku wa dō iū no deshita ka shiran. Sō! sō! chiri ga yama ni noru hanashi deshita, ne.

11.—Please do not hurry away. It is not yet eleven o'clock. There is plenty of time for a little more moralizing. Let me see! How does our next text read? Oh, yes! It is about dust becoming a mountain.

12.—Makoto ni arigatō gozaimasu ga, kyō wa mō kaetta hō ga yoi, to omoimasu. Kasanete o sashitsukae no nai toki ni ukagaimashō.

12.—You are very kind; but I think I would better not stay any longer to-day. I shall come again, at your convenience.

13.—Hontō ni o kaeri nasaranakereba narimasen nara, o todome mō-shimasen. Kono tsugi ni wa itsu kono kotowaza no hanashi wo itashi-mashō ka? Ashita hiru sugi kara tenki ga yokattara, Akabane no kawappuchi wo go issho ni sampo shiyō ja arimasen ka? Shibuya hen no hanazono de kiku no kembutsu mo dekimashō. Asoko ni wa daibun mezurashii no ga aru sō desu. Soshite, michi-michi o hanashi wo itasaremasu. Watakushi no hō kara o taku ye ukagau koto ni itashima-shō.

13.—I will not keep you, if you really must go. When shall we take up the proverbs again? If the weather is pleasant to-morrow afternoon, will you not join me in a walk out along the Akabane Creek? We can take a look at some chrysanthemums in a garden near Shibuya. I am told that there are some rare flowers there. And we can have a talk on the way. I shall meet you at your house.

14.—しようち いたしました。しかし ひるすぎは じかん が みじかう ございます から，にじ-はん ごろ に てかける と いふ こと にしたら いかゞ で ございませう。

15.—よろしう ございます。 てんき が よかつたら その じぶん まで に ようい を いたしませう。

八。 だい はち の ことわざ。

ち

ちり つもつて やま と なる。

1. ミカタ-し:—こなた て は フジ-さん けしき が たいへん きれい で ございます ね。

2. ロビンソン-し:—トウキヤウ て こゝ ほど よく みゆる ところ は なからう と おもひます。わたくし は ちつと で も みえる とき に は まいにち フジ-さん を ながめます が，あさ はやく など は まこと に みごと です。この ごろ の やう に はれ-わたつて あき-ぞら で，あさひ の てる じぶん に，しらゆき で おほはれて ある いたゞき と いつたら ひとつ の みもの です よ。やま いちめん が うへ の はう は あかみ がゝつて しろく した の はう は むらさき がゝつて あをく

14.—Shōchi itashimashita. Shikashi, hiru-sugi wa jikan ga mijikō gozaimasu kara, ni ji han goro ni dekakeru to iū koto ni shitara, ikaga de gozaimashō.

14.—Very good! As the afternoons are rather short, suppose we start at about half past two.

15.—Yoroshū gozaimasu. Tenki ga yokattara, sono jibun made ni yōi wo itashimashō.

15.—All right! If the weather is pleasant I shall be on hand at that time.

VIII. DAI HACHI NO KOTOWAZA.

EIGHTH PROVERB.

CHI.

Chiri tsumotte yama to naru.

Piled up dust becomes a mountain.

1. **Mikata Shi:**—*Konata de wa, Fuji-san no keshiki ga taihen kirei de gozaimasu, ne.*

1. **Mr. M:**—What a beautiful view of Mt. Fuji you have here!

2. **Robinson Shi:**—*Tōkyō de koko hodo yoku miuru tokoro wa nakarō, to omoimasu. Watakushi wa, chitto de mo mieru toki ni wa, mainichi Fuji-san wo nagamemasu ga, asa hayaku nado wa makoto ni migoto desu. Kono goro no yō ni hare-watatta aki-zora de, asahi no deru jibun ni, shira-yuki de ōwarete aru itadaki to ittara, hitotsu no mimo no desu, yo. Yama ichi-men ga, ue no hō wa akami-gakatte shiroku, shita no hō wa murasaki-gakatte aoku, sono kekkō sa wa kotoba ni tsukusaremasen. Watakushi wa mai asa Fuji-san ni aisatsu wo itashimasu.*

2. **Mr. R:**—There is no other place in Tōkyō with a better view, I think. I see Fuji every day, when it is visible at all. In the early morning it is glorious. During this clear autumn weather, at sunrise the snow-covered top is a sp'endor. The whole mountain, pink-white above and purple-blue below, is magnificent beyond description. I send it my gre tings every morning.

その けつこう-さ は ことば に つくされ-ません。わたくし は まい-あさ フジ-さん に あいさつ を いたします。

3.—あなた は あの やま を おがんで いらつやる の か も しれません。

4.—わたくし の みる ところ から しうけう を こしらへる の は ざうさ が ありません。せけん に は わたくし の フジ-さん を おがむ の より も はるか に れつとう の しうけう が ございます。

5.—あなた は あの やま へ お のぼり なさつた こと が ありますか。

6.—わたくし は この-ごろ て は やま へ のぼる こと が てきません。しかし わたくし が フジ-さん より に せん じやく たかい バイクス、ピーク と いふ やま へ のぼつた とき の やう に てつだう て フジ-さん へ のぼられる やう に なつたら のぼつて み-ませう。

7.—ふんばう から ごらん なさつた のと おなじ て ございませう。お のぼり なさる だけ の ねうち は なからう と おもひます。あそこ て は なに も みる もの が ございません。たゞ やけいし や ほこり や いは ばかり です。それ に みえる だけ の

3.—*Anata wa ano yama wo ogande irassharu no ka mo shiremasen.*

3.—It may be you worship it.

4.—*Watakushi no miru tokoro kara shūkyō wo koshiraeru no wa, zōsa ga arimasen. Seken ni wa watakushi no Fuji-san wo ogamu no yori, mo haruka ni rettō no shūkyō ga gozaimasu.*

4.—I could easily make a religion out of my view. There are worse kinds of religion than my Fuji worship would be.

5.—*Anata wa ano yama ye o nobori nasatta koto ga arimasu ka?*

5.—Have you ever been up the mountain?

6.—*Watakushi wa kono-goro de wa, yama ye noboru koto ga dekimasen. Shikashi, watakushi ga Fuji-san yori ni sen jaku takai Paikusu Piiku, to iū yama ye nobotta toki no yō ni, tetsudō de Fuji-san ye noborareru yō ni nattara, nobotte mimashō.*

6.—I can't climb mountains now-a-days. When I can go up Fuji as I went up Pike's Peak, two thousand feet higher, on a railway, I shall go.

7.—*Empō kara goran nasatta no, to onaji de gozaimashō. O nobori nasaru dake no neuchi wa nakarō, to omoimasu. Asoko de wa nani mo miru mono ga gozaimasen. Tada yake-ishi ya, hokori ya, iwa bakari desu. Sore ni mieru dake no kei-shoku wa, nokorazu hirattaku micmasu. Watakushi wa Fuji-san no itadaki kara Otome-tōge no yō na tokoro wo nagameru yori, Otome-tōge kara Fuji-san wo miru hō ga yoi, to omoimasen.*

7.—Just as well to see it from a distance. I don't think it would pay you to make the climb. There is nothing to see there

けいしよく は のこらず ひらつたく みえます。
わたくし は フジ-さん の いたゞき から
オトメ-たうげ の やう な ところ を ながめる
より, オトメ-たうげ から フジ-さん を みる
はう が よい と おもひます。

8.—あの やう に ひとり-だち に なつて
ゐる と は ふしぎ な やま ですね。
おほむかし の ニホン-じん が あの やま に
ついて いろ〳〵 たくさん な いひつたへ を
のこした の は あやしむ に たりません。
わたくし が はじめて ニホン の こと に
ついて しりました の は やま の づ を
あふぎ いつぱい に ゑがいた もの でした。
ヨーロッパ また は アメリカ で ニホン の
こと を すこし でも しつて ゐる もの は
かならず この むるい なる フジ-さん を しつて
をります。あの やま は いち-や の うち に
できた さう ですね。

9. さう いふ はなし です。フジ-さん が
とびだした とき に ヒワコ の ある ところ
が ひつこんだ さう です。かみさま は ニホン
に とつて そんとく の ない やう に なさつた
の でせう。そろ〳〵 でかけた はう が よい
じや ありません か。

10.—さう ですね。もう さんじて
ございます。わたくし は どう か して この

but lava, dust and rocks. The landscape below is all flattened, that is, when you can see it at all. I would rather see Fuji from a place like Otome-tōge than see Otome-tōge from the top of Fuji.

8.—Ano yō ni hitori-dachi ni natte iru to wa, fushigi na yama desu, ne. Ō-mukashi no Nihon-jin ga, ano yama ni tsuite iro-iro takusan na iitsutae wo nokoshita no wa, ayashimu ni tarimasen. Watakushi ga hajimete Nihon no koto ni tsuite shirimashita no wa, yama no zu wo ōgi ippai ni egaita mono deshita. Yōroppa, mata wa Amerika de, Nihon no koto wo sukoshi de mo shitte iru mono wa, kanarazu kono murui naru Fuji-san wo shitte orimasu. Ano yama ga ichi ya no uchi ni dekita so desu, ne.

8.—A wonderful mountain it is, standing so alone! It is not strange that the ancient Japanese made so much of it in their traditions. The first thing I had of Japan was a fan covered with a picture of the mountain. In Europe and in America every one who knows of Japan at all, knows of this "Peerless Mountain." It was made in one night, was n't it?

9.—Sō iū hanashi desu. Fuji-san ga tobidashita toki ni, Biwa ko no iru tokoro ga hikkonda, sō desu. Kami sama wa Nihon ni totte sonoku no nai yō ni nasatta no deshō.—Soro-soro dekaketa hō ga yoi ja arimasen ka?

9.—So, the story goes. When Fuji came up, the land where Lake Biwa is went down. The gods made an even thing of it for the country. Don't you think we would better be going?

10.—Sō desu, ne. Mō san ji de gozaimasu. Watakushi wa dō ka shite kono mutsukashii mama no o kuni no kotoba wo, hanasareru yō ni naritō gozaimasu.

むつかしい あなた の おくに の ことば を はなされる やう に なりたう ございます。

11.—ナニ, ご しんぱい なさいます な。あなた の ちしき の すゝみました のに は おどろき-いります よ。ほん の さん ねん ほど まへ はじめて おめ に かゝりました とき に は えいご のみ で お はなし を いたし ましたが, いま では あなた の ニホン-ご を おつかひ なさる の は ニホン-じん の とほり で ございます。

12.—そう で ございます か。それ では わたくし は けうし の かんばん を あげて, せいと は あなた の ところ へ おくつて ほせう を して いたゞく こと に いたし ませう か しらん。うらもん から でゝ いき-ませう。その はう が かはつぶち へ ちか-みち です。

九, だいく の ことわざ。

り 里

りか に かんむり を たゞさず。

1.—ミカタ-し:—わたくし が ごく このみます の は かう いふ さんば です。わたくし は

10.—Yes, it is almost three o'clock. I wish I could talk this difficult language of yours.

11.—Nani go shimpai nasaimasu na. Anata no chishiki no susumimashita no ni wa, odoroki irimasu, yo. Hon no san nen hodo mae, hajimete o me ni kakarimashita toki ni wa, Eigo nomi de o hanashi wo itashimashita ga, ima de wa anata no Nihon go wo o tsukai nasaru no wa, Nihon jin no tōri de gozaimasu.

11.—Don't worry! You surprise me by the knowledge of it you have gained. Only three years ago, when we first met, we spoke altogether in English. Now, you talk Japanese like a Japanese.

12.—Sō de gozaimasu ka? Sore de wa watakushi wa kyōshi no kamban wo agete, seito wa anata no tokoro ye okutte hoshō wo shite itadaku koto ni, itashimashō ka shiran. Ura mon kara dete ikimashō. Sono ho ga kawappuchi ye chika michi desu.

12.—Is that so? I think I shall set myself up as a teacher, and send pupils to you as my endorser. Let us go out by the back gate. It is the short way to the creek.

IX. DAI KU NO KOTOWAZA.

NINTH PROVERB.

RI.

Rika ni kammuri wo tadasazu.

Adjust not your cap under a plum tree.

1. **Mikata Shi:**—*Watakushi ga goku konomimasu no wa kō iū sampo desu. Watakushi wa shichū yori, inaka no hō wo yukwai ni omoimasu.*

しちう より おなか の はう を ゆくわい に おもひます。

2.—ロビンソン-し;—わたくし も その とほり です。わたくし は たびゝ この みち へ ていきます が, てつだう の むかう の てんぢ は こと に よい と おもひます。ニホン の おなか は たいへん に じゆう て ございます ね。わたくし は ときゝ はたけ の なか を なん-じかん も あるき-まはる こと が ありますが, いち にん も わたくし を とがめる もの が ありません。わたくし も また ちつとも ひやくしやう の じやま に ならない と おもはれます。わたくし の くに など では たいへん な ちがい て ございます。どこ へ ゆきまして も, かき が たつて をりまして やゝ と も すれば らうぜきもの だ と いはれ-ます。

3.—わが くに の おなか に は さう いふ こと が ありません から さんぽ を いたします に は ごく ゆくわい です。しかし わが くに に も らうぜき を きんずる はふりつ や しふくわん が ございます。

4.—むろん そう でせう。しかし あなた の おくに の はたけ は ひじよう に ちいさう ございまして, それ に しはう に みち が おほう

1. **Mr. M:**—This is one of my favorite outings. I enjoy the country more than the city.

2. **Robinson Shi :**—*Watakushi mo sono tōri desu. Watakushi wa tabi-tabi kono michi ye dete kimasu ga, tetsudō no mukō no denji wa koto ni yoi, to omoimasu. Nihon no inaka wa taihen ni jiyū de gozaimasu, ne. Watakushi wa toki-doki hatake no naka wo, nan-jikan mo aruki-mawaru koto ga arimasu ga, ichi nin mo watakushi wo togameru mono ga arimasen. Watakushi mo mata chitto mo hyakushō no jama ni naranai, to omowaremasu. Watakushi no kuni nado de wa, taihen na chigai de gozaimasu. Doko ye yukimashite mo, kaki ga tatte orimashite, yaya to mo sureba rōzeki mono da, to iwaremasu.*

2. **Mr. R:**—So do I. I often come out over this road. I like especially the fields beyond the railway. There is so much freedom in the country in Japan. I sometimes wander for hours among the fields. No one ever disturbs me there. And I never seem to trouble the farmers. It is very different at home. Everywhere fences are put up there, and one is always in danger of being a trespasser.

3.—Waga kuni no inaka ni wa sō iū koto ga arimasen kara, sampo wo itashimasu ni wa, goku yukwai desu. Shikashi, waga kuni ni mo, rōzeki wo kinzuru, hōritsu ya shūkwan ga gozaimasu.

3.—Yes, our open country makes rambling in it very pleasant. But we, also, have laws and customs against trespass.

4.—Muron so deshō. Shikashi, anata no o kuni no hatake wa hijō ni chiisō gozaimashite, sore ni shihō ni michi ga ōo gozaimasu kara, waza-waza michi no soto ye denakereba, rōzeki mono ni naru koto wa arimasen.

ございます から わざ〳〵 みち の そと へ てなければ らうぜきもの に なる こと は ありません。

5.—ふしぎ に も つぎ の ことわざ は あなた が ゆくわい だ と おつしやる わが くに の みなか の ありさま から おこつた のて ございます。わが くに て は はたけ に かき を して ございません。そして くだもの の なる き を まゝ あきち に うゑて ございます。そこ で むかし の ひと は あくじ に によつた こと を も さけねば ならぬ と いふ こと を をしへ やう と して, たくみ に も「うり-ばたけ を とほる とき に は うつむいて わらじ を むすぶ な」と いふ ことわざ を つくつた のです。

6.—きもの の たもと へ そつと うり を いれる こと が できる と おもつた のて-せう か。

7.—そう です。それ から また「り-か に かんむり を たゝさず」と いつて をります。かう いふ ところ て かんむり を たゞして をる うち に は, すもゝ の ひとつ や ふたつ は すぐ て の うち に はいります。

8.—それ も また かしこい をしへ です

4.—No doubt. But your fields are very small. The paths in every direction are many. One must deliberately try to go out of his way, to be a trespasser.

5.—*Fushigi ni mo, tsugi no kotowaza wa, anata ga yukiwai da to ossharu waga kuni no inaka no arisama kara, okotta no de gozaimasu. Waga kuni de wa, hatake ni kaki wo shite gozaimasen. Soshite, kudamono no naru ki wo, mama akichi ni uete gozaimasu. Soko de mukashi no hito wa, akuji ni niyotta koto wo mo sakeneba naranu, to iū koto wo oshie yō to shite, takumi ni mo "Uri-batake wo tōru toki ni wa, utsumuite waraji wo musubu na," to iū kotowaza wo tsukutta no desu.*

5.—Our next text,—curiously enough,—grew out of this feature of the country which is so pleasant to you. Our fields are unfenced, and often our fruit trees stand out in the open. The wise wit of the ancients, when they wanted it to show that a man ought to avoid even the appearance of evil produced the saying, "Don't stoop to tie your sandal when walking by a melon patch."

6.—*Kimono no tamoto ye sotto uri wo ireru koto ga dekiru, to omotta no deshō ka?*

6.—He might slip a melon into his *kimono* sleeve; did they think that?

7.—*Sō desu. Sore kara, mata "Ri-ka ni kammuri wo tadasazu," to itte orimasu. Kō iū tokoro de kammuri wo tadashite oru uchi ni wa, sumomo no hitotsu ya futatsu wa, sugu te no uchi ni hairimasu.*

7.—Yes! So, also, they said, "Don't fasten your cap under a plum tree!" A plum or two, you see, could easily get into a man's fingers while he was adjusting his hat at such a place.

8.—*Sore mo mata kashikoi oshie desu, ne. Shikashi, goku ki wo*

ね。しかし よく き を つけて それを おこなはう と する ひと は すくない でせう。

十。だい じふ の ことわざ。

ぬ 勞

ぬすびと を みて なは を なふ。

1. ロビンソン-し:—しかし マア にんげん は たにん が うたがはしき こと を する の を みた とて それ で うたがひ を おこす もの とも きまつて をりません。よ ねん いぜん に わたくし は あの やま の うへ の たふ の ある しろい いへ に すんで をりました。わたくし は ぐるり の ひと〴〵 を みな しんじて をりまして, ぬすびと なんぞ が うち へ はいらう と は おもひ も よらん こと でした。しかし なに ごと が おこりました か ご しようち の とほり です。

2.—ミカタ-し:—その のち とけい の たより は ちつとも ありません でした か。

3.—ちつと も ありません。もう なに も なからう と おもひます。しかし あの ばん に なる まへ に わたくし に ようじん を させる の に は よほど つよい せうて て も なければ いけなかつた でせう。

tsukete sore wo okonō to suru hito wa, sukunai deshō.

8.—A wise saying it is, too. Few men, however, are careful enough about applying it to themselves.

X. DAI JŪ NO KOTOWAZA.

TENTH PROVERB.

NU.

Nusubito wo mite, nawa wo nau.

He makes a rope having seen the thief.

1. **Robinson Shi:**—*Shikashi, mā ningen wa tanin ga utagawashiki koto wo suru no wo, mita tote sore de utagai wo okosu mono to mo, kimatte orimasen. Yo nen izen ni watakushi wa ano yama no ue no tō no ara shiroi ie ni, sunde orimashita. Watakushi wa gururi no hitobito wo mina shinjite orimashite, nusubito nanzo ga uchi ye hairō to wa, omoi mo yoran koto deshita. Shikashi, nani goto ga okorimashita ka, go shōchi no tōri desu.*

1. **Mr. R:**—But after all, everybody is not suspicious, even when he sees others doing suspicious things. Four years ago I lived in that white house on the hill,—that house with the tower. I had confidence in every one about me. As for robbery, I never imagined that a thief would think of entering my house. You know what happened.

2. **Mikata Shi:**—*Sono nochi tokei no tayori wa chitto mo arimasen deshita ka?*

2. **Mr. M:**—Did you ever hear anything of your watch?

3.—Chitto mo arimasen. Mō nani mo nakarō, to omoimasu. Shikashi, ano ban ni naru mae ni, watakushi ni yōjin wo saseru no ni wa, yohodo tsuyoi shōko de mo nakereba ikenakatta deshō. Watakushi wa Nihon ni watakushi wo komarasu yō na hito ga arō to wa, omoimasen deshita. Keredomo, ima de wa mō shinyō ga usemashita kara, amado to mado to ni wa, jō ya kwan-nuki wo tsukemashite, nedoko no soba ni wa pisutoru wo sonaete okimasu.

わたくし は ニホン に わたくし を こさらす よう な ひと が あらう と は おもひませんでした。けれども いま では もう しんよう が うせました から，あまど と まど とには じやう や くわんぬき を つけまして ねどこ の そば に は ピストル を そなへて おきます。

4.—ニホン も ほか の くに の とほり でありまして，ニホン-じん の うち にも わるもの は たくさん ございます。たしか あの とし は こめ の ね が たいへん たかう ございまして，トウキャウ に まいにち なんじふ と いふ たうなん が ありました。あなた もやはり その ため に ふかう に お あいなさつた の で ございます。どの くらい な ご そん で ありました か。

5.—みんな でし ひやく ご-じう ゑん ばかり のしな でした。しかし この つぎ に あゝ いふ どろぼう を しやう と する もの は あまり まうから ない だらう と おもひます。……この かは の どて-ぶしん は たいそう はやく できました ね。に-か ねん たつ うち に こゝら へん は ひじやう に かはつた じや ありませんか。

6.—そう です とも。やがて トウキャウ は

3.—No! and I suppose I never shall hear of it. Yet, before that night, it would have taken the strongest kind of proof to set me on my guard. I did not suspect that any one in Japan would care to trouble me. But my confidence is gone now. Locks and bars are on my doors and windows, and a revolver lies at my bed-side.

4.—Nihon mo hoka no kuni no tōri de arimashite, Nihonjin no uchi ni mo, waru mono wa takusan gozaimasu. Tashika ano toshi wa, kome no ne ga taihen takō gozaimashite, Tōkyō ni mainichi nan jū to iū tōnan ga arimashita. Anata mo yahari sono tame ni fukō ni o ai nasatta no de gozaimasu. Dono kurai ushi go son de arimashita ka?

4.—The same things happen in Japan as elsewhere. There are plenty of rascals among our people. That year, I believe, rice was very high. There were burglaries by the score every day in Tōkyō. You were one of the unfortunates. How much did you lose?

5.—Minna de shi hyaku go-jū yen bakari no shina deshita. Shikashi, kono tsugi ni ā iū dorobō wo shiyō to suru mono wa, amari mōkaranai darō, to omoimasu,.....Kono kawa no dote-bushin wa, taisō hayaku dekimashita, ne. Ni-ka nen tatsu uchi ni, kokora hen wa hijō ni kawatta ja arimasen ka?

5.—Altogether about 450 *yen* worth. But it will be dear business for any one who tries that game again.—The improvement of the creek-banks goes on very fast. How much this place has been changed in the last two years!

6.—Sō desu to mo. Yagate Tōkyō wa nokorazu tate-naosareru de

のこらず たて なほされる て ございませう。
たいへん に あつたかい じや ありません か。
そら もやう で は てんき が わるく なり
さう です ね。 あそこ が ムメイ-さん の
たく です。 あの かた の ひやうばん は ひと
ころ せかい-ぢう へ ひろまつて をりました が,
あなた も ご そんじ です か。

7.—ハイ。 に-ど ばかり あひました。 お
ちかづき に なりました の は アメリカ で
すねん いぜん です。 あの かた は ニホン
から ガッシウ-こく へ きた はじめて の
こうし と いつしよ に こられまして, その
とき は まだ こども の やう でした。 それ
から つい きんねん の こと でした が
ふたゝび あの かた に あいまして, あそこ の
いへ の うしろ に ある こやま で ゆくわい
な はなし を いたしました。 もう としつき
が たつて をりまして, あの かた も わたくし
を おぼえて いらつしやいませず, わたくし も
とちう で お め に かゝつた の で は
わからない の でせふ。

8.—むかう の はう の あの おほき な
まつ の き の した の ところ に わが くに
で ごく いうめい な しやうかう が すまつて
をられます あの かた は また ぐわいかうくわん
と して も なだかい ひと で ありました,

gozaimashō. Taihen ni attakai ja arimasen ka? Sora moyō de wa tenki ga waruku narisō desu, ne. Asoko ga Mumei San no taku desu. Ano kata no hyōban wa, hitokoro sekai-ju ye hiromatte orimashita ga. Anata mo go zonji desu ka?

6.—Oh! in time Tōkyō will be all made over. How warm it is! The sky looks as though we might have bad weather. In that house Mr. Mumei lives. He had a worldwide reputation once. Do you know him?

7.—Hai. Ni-do bakari aimashita. O chikazuki ni narimashita no wa, Amerika de sū-nen izen desu. Ano kata wa Nihon kara Gasshū-koku ye kita hajimete no kōshi, to issho ni koraremashite, sono toki wa mada kodomo no yō deshita. Sore kara tsui kinnen no koto deshita ga futatabi ano kata ni aimashite, asoko no ie no ushiro ni aru koyama de, yukwai na hanashi wo itashimashita. Mō toshitsuki ga tatte orimashite, ano kata mo watakushi wo oboete irasshaimasezu, watakushi mo tochū de o me ni kakatta no de wa, wakaranai no deshō.

7.—Yes, I have met him twice. In America, many years ago, I made his acquaintance. He was with the first embassy from Japan to the United States. He was a mere boy then. Not long ago we met again. I spent a pleasant hour with him on the hill there, back of the house. The years have changed us both considerably. He did not remember me. I should not have known him, had we met on the street.

8.—Mukō no hō no ano ōki na matsu no ki no shita no tokoro ni, waga kuni de yoku yūmei na shōkō ga sumatte oraremasu ano kata wa mata gaikō-kwan to shite mo nadakai hito de arimashite, seiyō kakkoku to Nihon to no jōyaku kaisei wo shitogeru no ni undō seraremashita kata de gozaimasu.

8.—Over there, under that big pine, lives one of our most famous generals. He is celebrated, too, asd adiplomatic officer. He was

せいやう-かくこく と ニホン と の ぜうやく-かいせい を しとげる の に うんどう せられ-ましれ かた て ございます。

9.—このごろ は ニホン に とつて だいじ な とき て ございます。この くに の くわこ 志-じふ ねん の はなし を きけば まるて せうせつ の やう で ございます。わたくし は この くに の なりゆき を みる の を ひじやう な たのしみ に して をります。

10.—わが くに の せんぱい の ちしき と じんみん の. あいこくしん と に よつて わたくし ども は ぶじ に しんぽ して ゆく だらう と おもひます。

11.—だいせいこう を うる が ため に は こくみん を あげて ひじやう に ほね を をらなければ なりますまい。いくた の きけん に あたる の じゆんび を も して をか なければ なりません。

12.—しかし まづ いま まて の ところ て は, せいふ は よほど せんけん を いだいて をつた やう でした。

active in bringing about the revisions of Japan's treaties with the Western nations.

9.—Konogoro wa Nihon ni totte daiji na toki de gozaimasu. Kono kuni no kwako shi-jū nen no hanashi wo kikeba, maru de shōsetsu no yō de gozaimasu. Watakushi wa kono kuni no nariyuki wo miru no wo, hijō na tanoshimi ni shite orimasu.

9.—These are great days for Japan. The story of this country, for the last forty years, sounds like a romance. I am intensely interested in seeing how it is to go on.

10.—Waga kuni no senpai no chishiki to jimmin no aikokushin to ni yotte, watakushi domo wa buji ni shimpo shite yuku darō, to omoimasu.

10.—I trust in the wisdom of our leaders, and the loyalty of our people to carry us forward safely.

11.—Dai seiko wo uru ga tame ni wa, kokumin wo agete hijō ni hone wo oranakereba narimasumai. Ikuta no kiken ni ataru no jumbi wo, mo shite okanakereba narimasen.

11.—Great success will be really the severest test of the power of the nation. Many dangers are to be prepared for.

12.—Shikashi, mazu ima made no tokoro de wa, seifu wa yohodo senken wo idaite otta yō deshita.

12.—So far the government has apparently had much wise forethought.

十一。だい じふいちの ことわざ。

る　ほ

るいらん より も あやうし。

1. ロビンソン-し:—そう です。わたくし も さう おもひます。しかし ときく ニホン の しんぱ は はやすぎ は しない か と れも-はれます。むろん わたくし は よげんじや て ありません。それ に また わたくし は たいへん に ニホン の みかた を する はう で ありまして，ひとへ に ニホン が しん-じたい に おいて せいこう する の を こひねがつて をります が，たゞ わたくし は この くに て は いろく の しなもの を その うへ へ その うへ へ と おそろしい たかさ まて つみあげて ある と おもふ の です。ヨーロツパ て は ぶんめい の せい-りよく や きかい を て に いれる の に すひ-やく ねん を ついやしました が この くに て は いちどき に それ を じんみん の なか へ つきこんだ の て ございます。もし じんみん が のこらず それ を とつて あんぜん に つかう こと が できましたら それ-こそ じつ に おどろく-べき こと で ございませう。たとへ なに か ひじやう の あつばく の ある

XI. DAI JŪ-ICHI NO KOTOWAZA.

ELEVENTH PROVERB.

RU.

Ruiran yori mo ayaushi.

More hazardous even than a pile of eggs.

1. **Robinson Shi:**—*Sō desu. Watakushi mo sō omoimasu. Shikashi, toki-doki Nihon no shimpo wa hayasugi wa shinai ka, to omowaremasu. Muron watakushi wa yogenja de arimasen. Sore ni mata, watakushi wa taihen ni Nihon no mikata wo suru hō de arimashite, hitoe ni Nihon ga shin-jidai ni oite seikō suru no wo koinegatte orimasu ga, tada watakushi wa kono kuni de wa, iro-iro no shina mono wo sono ue, ye sono ue ye to osoroshii takasa made tsumiagete aru, to omou no desu. Yōroppa de wa bummei no seiriyoku ya kitai wo te ni ireru no, ni su-hyaku nen wo tsuiyashimashita ga, kono kuni de wa ichi-doki ni sore wo jimmin no naka ye tsukikonda no de gozaimasu. Moshi, jimmin ga nokorazu sore wo totte anjen ni tsukau koto ga dekimashitara, sore-koso jitsu ni odoroku-beki koto de gozaimashō. Tatoe nani ka hijō no appaku no aru tame ni, yama ga kuzurete mo sore wa betsudan ni setsumei no dekinai fushigi na koto de mo arimasen. Watakuehi wa shippai ga arō to wa, omoimasen desu ga, tada anata no o kuni no jento wo shimpai itasu no de gozaimasu.*

1. **Mr. R:**—Yes, I agree with you. Yet, at times, it seems as though Japan's progress has been almost too rapid. I am not a prophet, of course. I am also so good a friend of Japan, that I wish only success for the empire in its new age. But I see one thing piled upon another, to a dangerous height. The forces and agencies of the civilization which it took Europe hundreds of years to secure, are here, all at once, thrust upon the people. It will be a marvel if they can accept them all, and use them safely. It would not be an inexplicable wonder, if under some great stress, the whole pile should tumble down. I do not expect to see ruin. Yet I am anxious about your future.

ため に やま が くづれて も それ は べつだん に せつめい の できない ふしぎ な こと で も ありません。わたくし は しつぱい が あらう と は おもひません です が, たゞ あなた の おくに の ぜんと を しんぱい いたす の で ございます。

2. ミカタ-し:—わたくし は その やう な おそれ を いだきません。わが くに の じんみん が あやうき こと を とりあつかふ てだて は おどろく-べき くらい です。ナルホド メイデ の こんにち は うごきやすい やう に みえます が, しかし わたくし に は この やま が ひつくりかへつて えいゑん の はくわい に おはる もの だ と は れもふ こと が できません。

3.—それ は やり-やう しだい で どう とて も なりませう。トニカク じいう を たもつ に は いつまで も よう じん が ひつよう です。ついて に お たづね まうします が あなた は「イウテンジ」へ おいて なさつた こと が ありますか。たぶん この みち から ゆける の で ございませう。わたくし は やけない まへ に いつて みなかつた の を ざんねん に おもひます。

4.—ほんたう に りつぱ な ところ で ありました。あすこ に はえて をつた すぎ の

2. **Mikata Shi:**—*Watakushi wa sono yō na osore wo idakimasen. Waga kuni no jimmin wa ayauki koto wo toriatsukau tedate wa, odorokubeki kurai desu. Naruhodo Meiji no konnichi wa ugoki-yasui yō ni miemasu ga, shikashi, watakushi ni wa kono yama ga hikkuri-kaette eiyen no hakwai ni owaru mono da to wa, omou koto ya dekimasen.*

2. **Mr. B:**— I have no fear about it. Our people have the most surprising ways for getting along with dangerous things. The Meiji era may seem to be unstable. I don't think, however, that the pile will tumble and end in an everlasting smash.

3.—Sore wa yari yō shidai de dō to de mo narimashō. Tonikaku, jiyū wo tamotsu ni wa itsu made mo yōjin ga hitsuyō desu. Tsuide ni, o tazune mōshimasu ga, anata wa Yutenji ye o ide nasatta koto ga arimasu ka? Tabun kono michi kara yukeru no de gozaimashō. Watakushi wa yakenai mae ni itte minakatta no wo, zannen ni omoimasu.

3.—That all depends. Eternal vigilance is the price of any liberty. By the way,—have you ever been at Yutenji? One can go to it by this road, I believe. I am sorry I did not visit it before it was burned.

4.—Hontō ni rippa na tokoro de arimashita. Asoko ni haete otta sugi no ki wa, makoto ni migoto de arimashita. Hakaba no shihō wa mina sono sugi no ki de ōwarete orimashita. Garan wa shizuka naru

き は まこと に みごと て ありました。はかば の しはう は みな その すぎ の きて おほはれて をりました。がらん は しづかなる ため に いつそう くわうだい て ありじない や，みち や くわんぼく など はあてやか て ありました。わたくし は あすこへ たびゝ ゆきました。トウキヤウ ぢか て あれほど しん と した おくゆかしい ところ は どこ に も ありません。

5.—どれ が その みち です か。やけ-あと て も まだ りつぱ て ありませう。

6.—もう むかし の りつぱさ は なからうと おもひます。こゝ から おいで なさる に は むかう に ある ひだり の はう の はし を おわたり なさい。それ から てつどう の はし を つきぬけます と ナカメグロ の むら へ てます。むら の はずれ へ ゆきますと，みち が ふたつ に なつて をりまして，ひだり の はう の みち は メグロ の はら へつゞいて-ゐます。こだかい ところ を こへて この はら へ てます と，すこし ひだり へよつて むかふ の はら に おほき な すぎ-ばやし が みえます。そこらへん に は ほか にその やう な はやし が あり ません。その はやし の なか が「イウテンジ」て ございます。

tame ni issō kōdai de ari, jinai ya, michi ya, kwanboku nado wa, ateyaka de arimashita. Watakushi wa asoko ye tabi-tabi yukimashita. Tōkyō jika de arehodo shinto shita okuyukashii tokoro wa doko ni mo arimasen.

4.—It was an impressive place. The cryptomerias there were magnificent. The cemetery is surrounded and over-shadowed by those majestic trees. The temple was grand in its solitude. The temple grounds, the walks, and shrubbery were lovely. I have often been there. There was no place near Tokyo so solemn and restful.

5.—Dore ga sono michi desu ka? Yake-ato de mo mada rippa de arimashō.

5.—Which is the way? Its ruins may still be grand.

6.—Mō mukashi no rippa sa wa, nakarō to omoimasu. Koko kara o ide nasaru ni wa, mukō ni aru hidari no hō no hashi wo o watari nasai. Sore kara tetsudō no hashi wo tsukinukemasu to, Naka Meguro no mura ye demasu. Mura no hazure ye yukimasu to, michi ga futatsu ni natte orimashite, hidari no hō no michi wa Meguro no hara ye tsuzuite-imasu. Kodakai tokoro wo koete kono hara ye demasu to, sukoshi hidari ye yotte mukō no hara ni ōki na sugibayashi ga miemasu. Sokora hen ni wa, hoka ni sono yō na hayashi ga arimasen. Sono hayashi no naka ga Yūtenji de gozaimasu.

6.—I am afraid that the glory is gone. From here you must cross that bridge to the left. After going under the railway viaduct, you pass through the village of Naka Meguro. Near the end of the village street the road divides. The left hand road leads out towards the plain of Meguro. As you go over the hill into the plain, you will see a large grove of cryptomerias ahead, and a little to the left. There is no other group of trees like it out there. In that grove is Yūtenji.

十二。だいじふにのことわざ。

を　我

をかめ　はち　もく。

1. ミカタ-し:—こゝ　が　うゑきや　の　にわ　です。　けふ　は　けんぶつにん　が　おほう　ございませう。　コレ，　くるまや，　みちを　あけて　くれ。　いしだん　が　わるう　ございます　から，　きを　お　つけ　なさいまし。

2. ロビンソン-し:—みごと　な　はな　です　ねっ　こゝら　に　かう　いふ　ところ　が　あらう　と　は　おもひません　でした。　わたくし　は　いくど　も　こゝ　を　とほりました　が　まつたく　わうらい　から　かくれて　ゐる　もの　です　から　つい　なんだ　か　ぞんじません　でした。

3.—まいねん　に　ど　だけ　は　こゝ　へ　くる　ねうち　が　ございます。　はる　は　ぼたん　が　みごと　て　ありまして，　あき　は　また　きく　が　めう　て　ございます。　これ　を　ごらん　なさい。　この　いつぽん　の　きく　に　はな　が　いくつ　ある　と　お　かんがへ　なさいます　か。　しひやく　りん　から　うへ　ございます。　これ　ほど　まで　に　はな　を　しあげる　に　は　よほど　じゆくれん　が　いりませう。

XII. DAI JŪ-NI NO KOTOWAZA.

TWELFTH PROVERB.

WO. (*O*).

Okame hachi moku.

A bystander sees eight moves in the game.

1. **Mikata Shi:**—*Koko ga uekiya no niwa desu. Kyō wa kembutsu-nin ga ōo gozaimashō. Kore, kurumaya! michi wo akete kure. Ishi-dan ga warū gozaimasu kara, ki wo o tsuke nasaimashi.*

1. **Mr. M:**—This is our florist's garden. There must be a good many visitors to-day. I say! *Kurumaya*, move out of the way. Be careful! The steps are bad.

2. **Robinson Shi:**—*Migoto na hana desu, ne! Kokora ni kō iū tokoro ga arō to wa, omoimasen deshita. Watakushi wa iku do mo koko wo tōrimashita ga, mattaku ōrai kara kakurete iru mono desu kara, tsui nanda ka zonjimasen deshita.*

2. **Mr. R:**—What splendid flowers! I never suspected the existence of such a place as this, here. I have passed it many times, and have not known what it is. It is quite hidden from the road.

3.—Mainen ni do dake wa, koko ye kuru neuchi ga gozaimasu. Haru wa botan ga migoto de arimashite, aki wa mata kiku ga myō de gozaimasu. Kore wo goran nasai! Kono ippon no kuki ni hana ga ikutsu aru to, o kangae nasaimasu ka? Shihyaku rin kara ue gozaimasu. Kore hodo made ni hana wo shiageru ni wa, yohodo jukuren ga irimashō.

3.—Twice in the year it is well worth a visit. In the spring, the peonies are superb. In the autumn, the chrysanthemums are a wonder. See that single stalk! How many flowers do you think it bears? More than four hundred. It takes great skill to bring a plant to this high development.

4.—さう でせう ね。いろ も また たいてい ございます な。ア! あの あを-ぎく と いふ もの は こしらへられない もの で せう か。ごせん ゑん だして あを-ぎく を もとめた ひと が ある と いふ はなし を きゝましたが。

5.—その ごせん ゑん を もらふ ひと は なからう と おもひます。あなた は こゝ に あつめて ある なか で あを に によつた いろ で も みる こと が できます か。

6.—わたくし は「できぬ」と いふ こと は いはれない もの だ と しんじて ゐます。ソレ, あそこ の むれ の なか に あをみ-がゝつた いろ が あります。もし その かね が もらはれる もの なら かうくわつ な やつ なんぞ は あの いろ で かね を くれ と いふ こと が できませう。

7.—どうも ばら や もみじ の きれい な こと。じつ に はでやか で ありません か。オヤ ハヤシ-さん だ。「しばらく おめ に……。」ハヤシ-さん, このかた は わたくし の ともだち で アメリカ の ロビンソン-し で ございます。

8.—ハヤシ-し:—はじめて おめ にかゝります。わたくし は ハヤシ と まうします。どうぞ ご [illegible] ねがひ まうします。

4.—Sō deshō, ne. Iro mo mata taitei gozaimasu na. Ah! ano awo-giku, to iu mono wa, koshiraerarenai mono deshō ka? Go sen yen dashite awo-giku wo motometa hito ga aru, to iu hanashi wo kikimashita ga.

4.—I should think it would. Almost every color, too, is shown. By the way, I wonder whether a blue chrysanthemum could be developed. I have heard of a man who has offered 5,000 *yen*, for a chrysanthemum of that color.

5.—Sono go sen yen wo morau hito wa, nakarō to omoimasu. Anata wa koko ni atsumete aru naka de awo ni niyotta iro de mo, miru koto ga dekimasu ka?

5.—He will keep his money, I think. Do you see even a suggestion of blue in this collection?

6.—Watakushi wa "dekinu," to iū koto wa, iware nai mono da to shinjite imasu. Sore, asoko no mure no naka ni awomigakatta iro ga arimasu. Moshi, sono kane ga morawareru mono nara kōkwatsu na yatsu nanzo wa ano ira de kane wo kure, to iu koto ga dekimashō.

6.—I have learned not to say "impossible." Yes,—there are tinges of blue in that group. Some shrewd fellow may be yet entitled to ask for the money,—if it is to be had.

7.—Dōmo, bara ya, momiji no kirei na koto! Jitsu ni, hadeyaka de arimasen ka? Oya! Hayashi San da. (Shibaraku o me ni.....) Hayashi San, kono kata wa watakushi no tomodachi de Amerika no Robinson Shi de gozaimasu.

7.—What exquisite roses, too! And those maples! Are they not gorgeous? Ah, here is Mr. Hayashi. * * * It is some time since I have seen you. Mr. Hayashi, this is my friend, Mr. Robinson, of America.

8. **Hayashi Shi:**—*Hajimete o me ni kakarimasu. Watakushi wa Hayashi to moshimasu. Dōzo go koni ni o negai mōshimasu.*

8. **Mr. H.**—The first time I have been honored with meeting you My name is Hayashi. I beg your kind acquaintance.

9. ロビンソン-し:—わたくし は ロビンソン と まうします。どうぞ ご こうさい を ねがひます。

10. ミカタ-し:—よい じこう て は あ[redacted] ませんか。ことし は うゑきや の ていれ か[redacted] よう ございます から, じふぶん み に き[redacted] だげ の こと が ございます。

11. ハヤシ-し:—しばらく こしかけ よう じや[redacted] ありませんか。ねえさん, れ ちや を もつ[redacted] きて れ くれ。

* * * * *

12. ミカタ-し:—すつかり さむく なつて き-ました ね。たいやう も まつたく ぼつしました。ロビンソン-さん, そろ〳〵 かへら ねば ならぬ じや ありませんか。ハヤシ-さん, あなた の れつしやつた こと に は まつたく どうい いたします。が, なほ その こと を かんがへて みませう。どうぞ ご かない さま へ よろしく。

13.—やま を こへて かへりませう, ごらん-なさい, みかづき が て〳〵 ゐます。くも が きれい じや ありませんか。あなた は, ハヤシ さん は じつさい あなた と ともに びやう-ゐん を たて やう と して をられる と お かんがへ です か。

9. **Robinson Shi:**—*Watakushi wa Robinson to mōshimasu. Dōzo go kōsai wo negaimasu.*

9. **Mr. R:**—My name is Robinson. I hope that you will honor me with your friendship.

10. **Mikata Shi:**—*Yoi jikō de wa, arimasen ka? Kotoshi wa uekiya no teire ga yō gozaimasu kara, jūbun mi ni kita dake no koto ga gozaimasu.*

10. **Mr. M:**—Charming weather, is n't it? The gardener has made his place well worth a visit this year.

11. **H. Shi:**—*Shibaraku koshikake yō ja arimasen ka? Nēsan, o cha wo motte kite okure.*

11. **Mr. H:**—Let us sit down for a moment. *Nēsan*, br'ng some tea.

* * * * * *

12. **M. Shi:**—*Sukkari, samuku natte kimashita, ne. Taiyō mo mattaku bossimashita. Robinson san, soro-soro kaeraneba naranu ja arimasen ka? Hayashi san, anata no osshata koto ni wa, mattaku dōi itashimasu. Ga, nao sono koto wo kangaete mimashō. Dōzo go kanai sama ye yoroshiku.*

12. **Mr. M:**—It is getting to be quite chilly. The sun has almost set. Mr. Robinson, is it not about time for us to go? • • • I quite agree with what you say, Mr. Hayashi. I shall think over the matter. Please remember me to your family.

13. **R. Shi:**—*Yama wo koete kaerimashō. Goran nasai, mika-zuki ga dete imasu. Kumo ga kirei ja arimasen ka? Anata wa, Hayashi san wa jissai anata to tomoni byōin wo tate yō to shite orareru, to o kangae desu ka?*

13. **Mr. R:**—Let us walk back over the hill. See! there is the new moon. How exquisite the clouds are! By the way,—do you think Mr. Hayashi really wishes to join you in building the hospital?

14.—なぜ です。

15.—わたくし に は あの かた は ハツメイ-はくし の じげふ に あまり ねつしん て ない やう に みえる の です。あなた が しんじて ゐらつしやる ほど しんせつ て は なからう と おもふ の です。

16.—ない か も しれません。しかし あの かた の たすけ は べつだん に たいせつ て も ありません。あの かた が たすけられ-ませう が, たすけられますまい が わたくし に は あまり くわんけい が ございません。

* * * * *

17. ロビンソン-し:—お はい り に なつて あつたまつて いらつしやいません か。

18. ミカタ-し:—ありがたう ございます が, しつれい いたします。けふ の さんぽ は ひじやう に おもしろう ございました。ちか〻に また やつて み やう じや ありません か。

19.—ちよいと お まち なさつて ください。これ が せんじつ お はなし いたしました ほんて ございます。

20.—ありがたう ございます。けつこう なばん です ね。た やすみ なさいまし。

11. ロビンソン-し:—(いりくち に て めしつかい に

14. **M. Shi:**—*Naze desu.*

14.—**Mr. M:**—What do you mean?

15.—Watakushi ni wa, ano kata wa Hatsumei hakushi no jigyō ni, amari nesshin de nai yō ni mieru no desu. Anata ga shinjite irassharu hodo shinsetsu de wa nakarō, to omou no desu.

15.—It seemed to me that he has precious little interest in Dr. Hatsumei's work. I don't think he was anything like as cordial as you seemed to believe.

16.—Nai ka mo shiremasen. Shikashi, ano kata no tasuke wa betsudan ni taisetsu de mo arimasen. Ano kata ga tasukeraremashō ga, tasukeraremasumai ga, watakushi ni wa amari kwankei ga gozaimasen.

16.—Perhaps he was not. But then his help is of no special importance. It is a matter of indifference to me whether he takes hold or does not.

* * * * *

17. **R. Shi:**—*O hairi ni natte, attamatte irasshaimasen ka?*

17. **Mr. R:**—Will you not come in and warm yourself?

18. **M. Shi:**—*Arigatō gozaimasu ga, shitsurei itashimasu. Kyō no sampo wa hijō ni omoshirō gazaimashita. Chika-jika ni mata yatte miyō ja arimasen ka?*

18. **Mr. M:**—No, thanks! I have had a most entertaining walk. We shall try it again some time.

19.—Choito o machi nasatte kudasai. Kore ga senjitsu o hanashi itashimashita hon de gozaimasu.

19.—Please wait a moment. Here is the book I spoke of the other day.

20.—Arigatō gozaimasu. Kekkō na ban desu, ne. O yasumi nasaimashi!

20.—Many thanks. Beautiful night.

21. **R. Shi:**—*(Irīguchi nite meishitsukai ni mukai). Rusu chū ni dare mo tazunete kī wa shinakatta ka?*

むかひ、るす うち に だれ も たづねて き は しなかつた か。

22.—ハイ，としよつた おかた が おいで なさいまして，てがみ を のこして いらつしやいました。あした の ばん まで は「テイコク」ほてる に おいで なさいます さう です。あんないぢや を つれて いらつしやいまして，あした よ-ぎしや で カウベ へ おたち なさる ご やうす です。

十三。だいじふさんのことわざ。

わ 号 ヲ

わざはい も さいはひ の はし と なる。

（ミカタ-し の いへ にて。）

1. ミカタ-し:—どう して この やう な あらし に れ てかけ なさいました か。

2. ロビンソン-し:—しうじつ とぢ-こもつて ゐ-ます の て たいくつ いたしました が，「クラブ」は けふ の やう な てんき に は あまり とほく ございます の て，こなた へ あがつて しばらく お はなし を しやう と おもひました の です。

3.—それ は よく いらつしやいました。コレ，

21. **Mr. R:**—*(To servant at the door).* Did any one call while I was away?

22.—*Hai, toshi yotta o kata ga o ide nasaimashite, tegami wo nokoshite irasshaimashita. Ashita no ban made wa Teikoku hoteru ni o ide nasaimasu, sō desu. Annaija wo tsurete irasshaimashite, ashita yogisha de Kobe ye o tachi nasaru go yōsu desu.*

22.—Yes, sir. An old gentleman left this letter for you. He will be at the Imperial Hotel until to-morrow evening. He had a guide with him. He is going to Kōbe by the night train to-morrow.

XIII. DAI JŪ-SAN NO KOTOWAZA.

THIRTEENTH PROVERB.

WA.

Wazawai mo saiwai no hashi to naru.

Even adversity becomes a bridge to prosperity.

(*Mikata shi no ie nite*).
(At Mr. Mikata's house.)

1. **Mikata Shi:**—*Dō shite, konо yō na arashi ni o dekake nasaimashita ka?*

1. **Mr. M:**—What brings you out in this storm?

2. **Robinson Shi:**—*Shūjitsu tojikomotte imasu no de, taikutsu itashi mashita ga, Kurabu wa kyō no yō na tenki ni wa amari tōku gozaimasu no de, konata ye agatte shibaraku o hanashi wo shiyō, to omoimashita no desu.*

2. **Mr. R:**—I got tired of staying in the house all day. The Club is too far away for this weather. I concluded to come over and see you for a little while.

3.—*Sore wa yoku irasshaimashita. Kore, O Yone! Seiyō na ye hi*

を-ヨネ, せいやうま へ ひ を こしらへて おーくれ。

4.—どうぞ その やう に おかまひ くださいーます な。

5.—イヽエ, ちつと も おかまひ まうしーません。けふ は たいへん くらくつて さむう ございます の て, じぶん て も あすこ へ ゆかう と おもつて ゐた の です。サア! にかい へ あがりませう。

6.—あなた は たいてい こゝ に いらつーしやいます でせう ね。こゝ から シナガワーわん の けしき を みれば たいがい の きまらない しあん も きまつて しまう でーせう。それ に また けつこう な ご ぶんこ を れ もち て ございます ね。

7.—この へや を こしらへました とき に は べんきやう-しつ に しやう と おもつて ゐた の です。ご しようち の とほり こゝ は わたくし が この まへ ニイコク から かへりーました すぐ あと に こしらへた の て ございーます。しかし おひ〳〵 に した の こま の はう が よく なつて まゐりまして, らいきやく に あふ に も あすこ の はう が つがう が よい の です。マア! お かけ なさいまし。あけはなし た ストーヴ の ひ の そば に ゐる の は こゝろもち の いゝ もの じや ありません か。

wo koshiraete o kure.

3.—You are always welcome. *O Yone!* Come here! Make a fire in the foreign room.

4.—Dōzo, sono yō ni o kamai kudasaimasu na.

4.—Don't go to that trouble, please.

5.—Ie, chitto mo o kamai mōshimasen. Kyō wa taihen kurakutte samū gozaimasu no de, jibun de mo asoko ye yukō, to omotte ita no desu. Sā! nikai ye agarimashō.

5.—It is no trouble. Indeed, the day is so dark and cold that I thought of going there, myself. Let us go up stairs.

6.—Anata wa taitei koko ni irasshaimasu deshō, ne. Koko kara Shinagawa wan no keshiki wo mireba, taigai no kimaranai shian mo kimatte shimau deshō. Sore ni mata kekkō na go bunko wo omochi de gozaimasu ne.

6.—I should think you would spend a good deal of your time here. This view of the Shinagawa bay would settle the question for me. And then, you have this fine library.

7.—Kono heya wo koshiraemashita toki ni wa, benkyōshitsu ni shiyō, to omotte ita no desu. Go shōchi no tōri, koko wa watakushi ga kono mae Eikoku kara kaerimashita sugu ato ni koshiraeta no de gozaimasu. Shikashi oi-oi ni, shita no koma no hō ga yoku natte mairimashite, rai kyaku ni au ni mo, asoko no hō ga tsugō ga yoi no desu. Mā! okake nasaimashi. Akchanashi ta stove no hi no soba ni iru no wa, kokoromochi no ii mono ja arimasen ka!

7.—I intended to make this my work-room, when I built it. I built the house, you know, just after my last trip to England. But gradually I got to liking the little room down stairs. It suits most of my visitors better. Sit down. An open-grate fire is good company, isn't it?

8.—ゆくわい て ございます ね。わたくし も けふ は たく て さんが しよ に たきつけて をきました。この やう に あらし が あつて くらい ばん に は ひ を もへたゝしますと へや の なか が ひじやう に やうき に なつて まゐります。どうも かぜ の ふきますこと。あめ は おそろしい おと を させ-ます ね。しかし わたくし は けふ は あらしが あらう が, なからう が あまり とんぢやく いたしません。

9.—なぜ です か。

10.—じつ は さくばん よい たより が あつた の です。わたくし は その たより を はつか ねん も まつて をりました。

11.—それ は お めでたう ございます。どういふ こと を おきゝ なさいました か。

12.—かれこれ はつか ねん ほど まへ の ことて ありました が, ばうせき の あたらしい きかい を せいざう する くわいしや がたちまして そこ へ わたくし は ありがね をたいてい いれた の て ございます。さう し-ます まへ に は できる だけ の さうだん を した の て ありますが, にか ねんたゝぬ うち に その くわいしや は つぶれて しまいました。そこ て その たてもの

8.—Yukwai de go zaimasu, ne. Watakushi mo, kyō wa taku de sanya sho ni taki-tsukete okimashita. Kono yō ni arashi ga atte kurai ban ni wa, hi wo moetatashimasu to heya no naka ga, hijō ni yōki ni natte mairimasu. Dōmo! kaze no fukimasu koto! Ame wa osoroshii oto wo sasemasu, ne. Shikashi, watakushi wa kyō wa arashi ga arō ga nakanō ga, amari tonjaku itashimasen.

8.—Delightful! I have three of them going to-day. On a stormy, dark day like this, a blazing fire does much to cheer up a room. How the wind blows! The rain has a fierce sound. But, do you know, I don't much care to-day whether it storms or not?

9.—Naze desu ka?

9.—Why?

10.—Jitsu wa, sakuban yoi tayori ga atta no desu. Watakushi wa sono tayori wo, hakka nen mo matte orimashita.

10.—I received good news last night. I have been waiting eight years for it.

11.—Sore wa, omedetō gozaimasu. Dō iū koto wo o kiki nasaimashita ka?

11.—I congratulate you. What have you heard?

12.—Kare-kore, hakka nen hodo mae no koto de arimashita ga, bōseki no atarashii kikai wo seizō suru kwaisha ga tachimashite, soko ye watakushi wa arigane wo taitei ireta no de gozaimasu. Sō shimasu mae ni wa, dekiru dake no sōdan wo shita no de arimasu ga, nika nen tatanu uchi ni sono kwaisha wa tsuburete shimaimashita. Soko de, sono tatemono to kikai to wa Watakushi no te ye watarimashita. Kore wa watakushi no azuke kin no teitō ni natte otta kara de gozaimasu. Shikashi, watakushi wa hisashiku sore wo dō suru koto mo dekimasen deshita. Uru koto mo dekinakatta no desu. Saigo ni sore wo jimen to hikikaeru koto ni itashimashita ga, hikitsuzuite jimen no baikai ga fu kwappatsu ni narimashita no de, go ka nen no aida kono jimen wa omoni to narimasu bakkari de, taezu watakushi mo shūnyū wo hera-shite nomi orimashita. Tokoro ga, sakuban no koto desu ga shirase ga

と きかい と は わたくし の て へ わたり-
ました。 これ は わたくし の あづけきん
の ていたう に なつて をつた から で ご-
ざいます。 しかし わたくし は ひさしく それ
を どう する こと も できません でした。
うる こと も できなかつた の です。 さい-
ご に それ を ぢめん と ひき-かへる こと
に いたしましたが, ひきつゞひて ぢめん の
ばひかひ が ふ-くはつぱつ に なりました の
て, ごか ねん の あひだ この ぢめん は
おもに と なります ばつかり て, たえず
わたくし の しうにふ を へらして のみ をり-
ました。 ところ が さくばん の こと です が
しらせ が ありまして, これら の とち の
いつか しよ が うれた と いふ こと を
いつて まゐりました。 しく かいせい の ため
に さうば が ついて きた の て ございます。
それ て わたくし の たゞいま の みこみ て
は, そん だ と おもつて ゐた ぶん を
のこらず とりかへして, まだ その ほか に
よほど よけい な かた が あらう と おもふ
の です。

13.—それ は おしあはせ て ございました。
しかし ときゞ さう いう こと が ある もの
て ございます。 まづ なに ごと も まつて
ゐる かた へ まはつて まゐります。

arimashite, korera no tochi no ikka-sho ga ureta, to iū koto wo itte mairimashita. Shikū kaisei no tame ni sōba ga tsuite kita no de gozaimasu. Sore de watakushi no tadaima no mikomi de wa, son da to omotte ita bun wo nokorazu torikaeshite, mada sono hoka ni yohodo yokei na taka ga arō, to omou no desu.

12.—About eight years ago, I invested nearly all the money I owned in a company organized to manufacture a new machine for cotton mills. I took the best advice I could get. Within two years the company failed. Its building and machines were turned over to me. They had been pledged as security for my investment. But I could do nothing with them for a long time. I could not sell them. At last, I managed to exchange them for some real estate. Then the real-estate market collapsed. For five years that property has been nothing but a burden on me. It has made a steady drain on my income. Last night I heard that one of those pieces of land had been sold. A new city improvement has brought the property into the market. The prospect now is that I shall get back all I thought lost, and much more.

13.—Sore wa o shiawase de gozaimashita. Shikashi, toki-doki sō iū koto ga aru mono de gozaimasu. Mazu nani goto mo matte iru kata ye, machiatte mairimasu.

13.—You are fortunate. But it often happens so. Everything comes to him who waits.

14.—それ は なぐさめ に は なります が, ふしあはせ に よりて えられる しあはせ は うれしく ありません。 その かんがへ は けんぜん て は ありませう が, わたくし は ふしあはせ を かけはし と せない て しあはせ を えたい と おもひます。

十四。だい じふ し の ことわざ。

か ら す

かしら かくして を を かくさず。

1.—ミカタ-し:—らんぷ を ともしませう か。 くらく なつて きた やう て ございます。 ひ が ひじやう に みじかく なりました の て, ごゝ に なる と もう よる て ございますね。

2. ロビンソン-し:—あなた さへ お さしつかへ なければ わたくし は たきび の あかり の そば て はなしたう ございます。 ニホン に は まこと に よい せきたん が ございますね。

3.—ハイ, ごく きた の はう と, みなみ の はう と に, たくさん てる ところ が ございます。 もうすこし くべませう。

14.—Sore wa nagusame ni wa narimasu ga, fushiawase ni yorite erareru shiawase wa, ureshiku arimasen. Sono kangae wa kenzen de wa arimashō ga, watakushi wa fushiawase wo kakehashi to senai de shiawase wo etai, to omoimasu.

14.—That is comforting. Yet, prosperity through misfortune does not fascinate me. The idea may be a tonic. I prefer prosperity, without having misfortune a bridge to it.

XIV. DAI JŪ-SHI NO KOTOWAZA.

FOURTEENTH PROVERB.

KA.

Kashira kakushite o wo kakusazu.

Though the head be hidden the tail is seen.

1. **Mikata Shi:**—*Ranpu wo tomoshimashō ka? Kuraku natte kita yō de gozaimasu. Hi ga hijō ni mijikaku narimashita no de, go go ni naru to mō yoru de gozaimasu, ne.*

1. **Mr. M:**—Shall I have the lamp lighted? It is growing dark. The days are so short that it is almost night at five o'clock.

2. **Robinson Shi:**—*Anata sae o saskitsukae nakereba, watakushi wa takibi no akari no soba de, hanashitō gozaimasu. Nihon ni wa, makoto ni yoi sekitan ga gogaimasu, ne.*

2. **Mr. R:**—If you don't care, I would rather talk by the fire-light. You have excellent coal in Japan.

3.—Iiai, gaku kita no hō to, minami no hō to ni, takusan deru tokoro ga gozaimasu.

3.—Yes, in the far north and in the south there are immense coal deposits. I will put some more coal on the fire.

4.—じつ に ゆくわい な ほのほ です ね。ところ が アノ きんじゆう が あたま を かくす こと に ついて の ことわざ で ございます が，あの ことわざ は きんじゆう の うち に ある いつしゆ の きうめ な しふくわん から とつた の で ございます。わたくし の くに でも あれ と おんなじい ことわざ が ございまして，こども の とき わたくし は，だてう が まゝ すな の なか へ あたま を かくす と いふ はなし を よみ-ました。だてう は それ で じぶん の からだ が のこらず かくれた と おもつて ゐる らしい です。

5.—たしか わが くに の やま に ゐる とり の うち に も その とほり ばか な の が ある と きいて おります。ひと は もし じぶん を かくさう と おもつた なら ひと の め に つき さう な こと は のこらず かくす やう に しなければ なりません。たとへば どろ-ぼう に はいつて ゆか の うへ に なふだ を おとして いく やう で は いけません。

6.—さう です。それ から また さくねん の ふゆ わたくし が きゝました ある わかいもの が した やう な こと を して も いけ-ません。その もの は わたくし の ともだち の ところ へ いやしき とくめい の てがみ

4.—Jitsu ni yukwai na honō desu, ne. Tokoro ga, ano kinjū ga atama wo kakusu koto ni tsuite no kotowaza de gozaimasu ga, ano kotowaza wa kinjū no uchi ni aru isshu no kimyō na shūkwan kara totta no, de gozaimasu. Watakushi no kuni de mo are to onnajii kotowaza ga gozaimashite, kodomo no toki watakushi wa dachō ga mama suna no naka ye atama wo kakusu, to iū hanashi wo yomimashita. Dachō wa sore de jibun no karada ga nokorazu kakureta, to omotte iru rashii desu.

4.—What a cheerful blaze! —— This proverb about animals hiding their heads is drawn from a queer habit among animals. We have the same thing in our popular sayings. When I was a child, I read that the ostrich often hides his head in the sand. He seems to think he is all hidden when he does that.

5.—Tashika, waga kuni no yama ni iru tori no uchi ni mo, sono tōri baka na no ga aru, to kiite orimasu. Hito wa moshi jibun wo kakusō to omotta nara hito no me ni tsuki sō na koto wa nokōrazu, kakusu yō ni shinakereba narimasen. Tatoeba, dorobō ni haitte yuka no ue ni, nafuda wo otoshite iku yō de wa ikemasen.

5.—I am told that one of our mountain birds is just as stupid. If a man wishes to hide he must be careful to cover up everything that would expose him. For example, don't rob a man's house, and leave your visiting card on the floor.

6.—Sō desu. Sore kara, mata saku nen no fuyu watakushi ga kikimashita aru wakai mono ga shita yō na koto wo, shite mo ikemasen. Sono mono wa, watakushi no tomodachi no tokoro ye iyashiki tokumei no tegami wo okutta no desu ga, tomodachi no shoki wa sono mono no shuseki wo, shitte imashita no desu.

6.—Yes, and don't do what I knew a foolish young fellow do last winter. He wrote a scurrilous anonymous letter to a friend of mine,

を おくつた のです が ともだち の しよき は その もの の しゆせき を しつて ゐました のです。

7.—わたくし は この ことわざ より も すぐれた いましめ を しつて をります。それは じぶん を かくさねば ならぬ やう に なる こと を すこし も しない のです。たいてい かくす ひと は なに か あばかれる やう な こと を のこして をく もの です。

十五。だい じふ ご の ことわざ。

よ

よめ が しうとめ に なる。

1. ロビンソン-し:—これ から しうとめ の ことわざ に うつりませう。この ことわざ は ぜうだん で ありませう か いましめ て ありませう か。

2. ミカター-し:—わたくし は りやうはう だらう と おもひます が、まづ お ばあさん へ の いましめ だ と して をきませう。この ことわざ は また すべて けんゐ の ある ひと の いましめ と も なります。をさめられる

whose secretary was familiar with his hand-writing.

7.—*Watakushi wa kono kotowaza yori mo sugureta imashime wo shitte orimasu, sore wa jibun wo kakusaneba naranu yō ni naru koto wo, sukoshi mo shinai no desu. Taitei kakusu hito wa, nani ka abakareru yō na koto wo, nokoshite oku monodesu.*

7.—I know a better moral even than that. Don't do at all what would make you try to hide yourself. The hiding man almost always leaves something exposed, that betrays him.

XV. DAI JŪ-GO NO KOTOWAZA.

FIFTEENTH PROVERB.

YO.

Yome ga shūtome ni naru.

A bride will become a mother-in-law.

1. **Robinson Shi:**—*Kore kara shūtome no kotowaza ni utsurimashō. Kono kotowaza wa, jōdan de arimashō ka? Imashime de arimashō ka?*

1. **Mr. R:**—Now let us take up the mother-in-law proverb. Is this a joke, or is it a warning?

2. **Mikata Shi:**—*Watakushi wa ryōhō darō, to omoimasu ga, mazu obaā-san ye no imashime da, to shite okimashō. Kono kotowaza wa mata subete ken-i no aru hito-bito no imashime to mo narimasu. Osamerareru hito no osameru hito ni naru koto ga, arimasu kara.*

2. **Mr. M:**—Both, I suppose. Let us call it a warning to grandmothers. I see in it, too, a warning to all who are in authority. The subject may become a ruler some time.

ひと も をさめる ひと に なる こと が あります から。

3.—ニホン の ふじん の ちゑ は わたくし の くに など と は すつかり ちがつて ゐ-ます。

4.—それ は さう て ございます。しかし としつき の たつ に したがつて また よほど の へんくわ が をこつて をります。いぜん は よめ と いへば をつと の りやうしん の こゝろ-まかせ の もの で ありまして，よめ-いり と いふ こと は つまり ふじん が うまれた うち から よめいり を した うち へ ひきわたさるゝ こと で ありました。

5.—いま て は よほど ちがつて をりますか。

6.—ハイ。わたくし の ともだち の うち て ずいぶん そこ の うち の むすめ が よめいり を した のち まて も いぜん どほり に さと の がぞく と なつて をる ところ が ございます。

7.—それ て も やはり しうとめ は よめ に たいして よほど の ちから を もつて をります か。

8.—むろん さう です。それ が わが くに の しふくわん の いちぶゞん て ある の です。その くわんけい に へんくわ が おこ-

3.—Nihon no fujin no chii wa watakushi no kuni nado to wa sukkari chigatte imasu.

3.—The position of woman is quite different in Japan from what it is with us.

4.—Sore wa sō de gozaimasu. Shikashi, toshitsuki no tatsu ni shitagatte, mata yohodo no henkwa ga okotte orimasu. Izen wa, yome to ieba otto no ryōshin no kokoro-makase no mono de arimashite, yome iri to iū koto wa, tsumari fujin ga umareta uchi kara, yome iri wo shita uchi ye, hikiwatasaruru koto de arimashita.

4.—So it is. Time is making great changes, however. In the old days, a young wife became entirely subject to the will of her husband's parents. In fact, in ancient times marriage transferred a woman wholly from her own family to that of the man she married.

5.—Ima de wa yohodo chigatte orimasu ka?

5.—Is it much different now?

6.—Hai. Watakushi no tomodachi no uchi de, zuibun soko no uchi no musume ga yome iri wo shita, nochi made mo izen dōri ni sato no kazoku to natte oru tokoro ga gozaimasu.

6.—Yes. I have friends whose daughters are about as much members of their own families after marriage as they were before.

7.—Sore de mo, yahari shūtome wa yome ni taishite yohodo no chikara wo motte orimasu ka?

7.—But still, a mother-in-law has great power over her son's wife?

8.—Muron sō desu. Sore ga, waga kuni no shūkwan no ichi-bubun de aru no desu. Sono kwankei ni henkwa ga okotte kuru made ni wa, yohodo no toki ga kakarimashō.

つて くる まで に は よほど の とき が かゝりませう。

9.—それ から この ことわざ を もう ひとつ ほか の いみ に とる こと が できませう。 すなはち, もし じぶん の まご を しんせつ に あつかつて もらいたい なら じぶん も また その よめ を しんせつ に あつかはなければ なりません。

10.—さう いふ いみ で ある か も しれません。 わが くに の しふくわん は あなた の おくに から みる と ちがつて をりますが, それ が ため, わが くに の ふじん は ご しようち の とほり ふゆくわい で も ありません。 いつたい しふくわん は どの やう で ありませう が, しふくわん の わこなはるゝ はうばふ さへ よければ それ で よい のです。

十六。 だいじふろく のことわざ。

たとゑ

たま みがゝざれば ひかり なし。

1. ロビンソン-し:—まこと に ねごゝろ の いゝ おへや です こと。 さうして けつこう な ご ぶんこ を お もち です ね。 ちかごろ

8.—Undoubtedly. That is part of our custom. Any change in that relation would be exceedingly slow in coming.

9.—Sore kara, kono kotowaza wo mō hitotsu hoka no imi ni toru koto ga dekimashō. Sunawachi, moshi jibun no mago wo shinsetsu ni atsukatte moraitai nara, jibun mo mata sono yome wo shinsetsu ni atsukawanakereba narimasen.

9.—The proverb yet holds good, then? If a woman wishes to have her grandchildren kindly treated, she should treat her daughter-in-law kindly.

10.—Sō iū imi de aru ka mo shiremasen. Waga kuni no shūkwan wa, anata no o kuni kara miru to chigatte orimasu ga, sore ga tame waga kuni no fujin wa go shōchi no tōri fuyukwai de mo arimasen. Ittai shūkwan wa dono yō de arimashō ga, shūkwan no okonawaruru hōhō sae yokereba, sore de yoi no desu.

10. That is probably what it means. Our customs are different from yours. But our family life, you know, does not make our women unhappy. It is not the custom but the way in which the custom is used, that is important.

XVI. DAI JŪ-ROKU NO KOTOWAZA.

SIXTEENTH PROVERB.

TA.

Tama migaka zareba hikari nashi.

A jewel unpolished will not glitter.

1. **Robinson Shi:**—*Makoto ni, igokoro no ii o heya desu koto! Sōshite kekkō na go bunko wo o mochi desu, ne. Chikagoro omotome no atarashii hon ga takusan gozaimashō.*

れ もとめ の あたらしい ほん が たくさん ございませう。

2. ミカター し:—れ はづかしう ございます が, ございません。それ て も ぐわいこく から かへりました じぶん に は いろ〳〵 の かんがへ も あつた の てす。わたくし は わかい とき に は えいこくし が すき て ありまして, (ちよいと ごめん くださいまし, ひ を つけますから。) こゝ に ヒユーム と マコウレー と グリーン と が ございます。これ は エイコク の ろんぶん-か の ぜんしふ て ございます。それ から ねいこく の し て いちばん よい シエキスピヤ, ワーズワース, テニソン も ございます。 ブラウニング の しゝふ は これ て ございます。

3. いつ あがりまして も この れ へや は よう ございます ね。わたくし の みた ニホン の いへ て この れ へや ほど わが くに の いへ の よう な の は ございません。かういふ ほん や, ゑ や, ざう の ある ため よほど じやうひん な れもむき が ございます。なぜ あなた は もつと この ゐ へや を ゐ つかひ なさらない の てすか,

4. じつ は, さいしよ の かんがへ の やう に ゝ〳〵 ゆきます の は なか〳〵 ほね が

1. **Mr. R:**—What a cozy place this is! You have an excellent library. Have you bought many new books lately?

2. **Mikata Shi:**—*O hazukashū gozaimasu ga, gozaimasen. Sore de mo gwaikoku kara kaerimashita jibun ni wa, iro-iro no kangae mo atta no desu. Watakushi wa wakai toki ni wa Eikokushi ga suki de arimashite. (Choito gomen kudasaimashi, hi wo tsukemasu kara.) Koko ni Hiūmu to, Macōrei to, Grün to ga gozaimasu. Kore wa Eikoku no rombunka no zenshū de gozaimasu. Sore kara Eikoku no shi de ichiban yoi, Shekisupiya, Wōzuwōsu, Tenison mo gozaimasu. Burōningu no shishū wa kore de gazaimasu.*

2. **Mr. M:**—I am ashamed to confess I have not. I brought good resolutions with me when I came home from abroad. I became intensely interested in English history when I was a young man. Excuse me! I will light the lamp. Here, you see, I have Hume, Macaulay and Green. Here is a full set of the British Essayists. I have even the best English poetry,—Shakespere, Wordsworth, Tennyson: and here is a volume of Browning.

3.—*Itsu agarimashite mo, kono o heya wa yō gozaimasu, ne. Watakushi no mita Nihon no ie de, kono o heya hodo waga kuni no ie no yō na no wa gozaimasen. Kō iū hon ya, e ya, zō no aru tame, yohodo jōhin na o momuki ga gozaimasu. Naze anata wa motto kono o heya wo o tsukai nosaranai no desu ka?*

3.—I have always liked this room. It is more like a home room than any I have seen in other Japanese houses. These books and pictures, and these busts give it quite a scholarly air. Why don't you use it more?

4.—*Jitsu wa, saisho no kangae no yō ni yatte yukimasu no wa, naka-naka hone ga oremasu no de, toki-doki zannen ni omou koto mo arimasu ga, dōmo iro-iro na koto ga atte omou yō ni narimasezu, dan-*

をれます の で, ときゝ ざんねん に おもふ こと も ありますが, どう もいろゝ な ことが, あつて おもふ やう に なりませず, だんゝ かじ に ばかり ひきこまれる やう に なつて ゆく の で ございます。もつとも イギリス や あなた の おくに の こと は けつして わすれ は いたしません。これ は あなた だつても さう て ございませう。

5.—それ は さう でせう。しかし わたくし は この お へや の つかはれず に ある の を みます と いつ も なぜ あなた は もつと これ を やく に たつ やう に なさらない かと おもひます。それ に あなた は だんゝ えいご を お わすれ なさる やう です よ。わたくし が はじめて おめ に かゝりました じぶん に は あなた の えいご は まことに りうちやう で, たいてい かどだつ こと も ありませんでした が, この ごろ で は めつ-たに あなた と えいご の お はなし が できぬ やう に なりました。

6.—おつしやる とほり です。どうも わたくし は しつて-おた こと を だんゝ わすれて まゐります。わたくし が しよさい を つかは-ない の も まつたく わけ の ある こと で ございます。ナルホド えいご で はなす こと も むつかしく なつた に ちがい は ありません

dan kaji ni bakari hikikomareru yō ni natte yuku no de gozaimasu. Mottomo, Igirisu ya, anata no o kuni no koto wa, kesshite wasure wo itashimasen. Kore wa anata datte mo sō de gozaimashō.

4.—To tell the truth, it was too much up-hill work to keep on as I started. I am sometimes sorry that I have failed. But the fact is, many things have kept me from doing as I thought I should do.—I gradually became engrossed with home affairs. My memories of England and of your country, of course, I shall never lose. It would be the same with you, should our places be changed, I think.

5.—Sore wa sō deshō. Shikashi, watakushi wa kono o heya no tsukawarezu ni aru no wo mimasu to, itsu mo naze anata wa motto kore wo yaku ni tatsu yō ni nasaranai ka, to omoimasu. Sore ni, anata wa dan-dan Eigo wo o wasure nasaru yō desu, yo. Watakushi ga hajimete o me ni kakarimashita jibun ni wa, anata no Eigo wa makoto ni ryūchō de, taitei kado-datsu koto mo arimasen deshita ga, kono goro de wa metta ni anata to Eigo no o hanashi ga dekinu yō ni narimashita.

5.—That might be. But I often wonder, when I see this unused room, why you do not make it serve you better. And, do you know? I think you are gradually losing your command of the English language. When I first met you, you spoke English fluently, and with almost no accent. Now, I can scarcely ever get you to talk with me in English.

6.—Ossharu tōri desu. Dōmo, watakushi wa shitte ita koto wo dan-dan wasurete mairimasu. Watakushi ga shosai wo tsukawanai no mo, mattaku wake no aru koto de gozaimasu. Naruhodo, Eigo de hanasu koto mo mutsukashiku natta ni chigai wa arimasen ga, shikashi, go zonji no tōri, Nihon to Yōroppa to wa iro iro no koto ga chigatte orimasu kara, watakushi ga moto no keiko wo tsuzukeru hitsuyō wa, makoto ni sukunai no de gozaimasu,

6.—You are right. I believe I am fast forgetting what I knew. There are good reasons why I do not use my library much. It is

が，しかし ご ぞんじ の とほり ニホン と ヨーロッパ と は いろ〳〵 の こと が ちがつて をります から，わたくし が もと の けいこ を つゞける ひつえう は まこと に すくない の で ございます。

7.—なるほど ご もつとも です。それ に わたくし も あまり あなた の お てつだひ に なりません でした。どう です あなた は わたくし と いつしよ に えいしよ を お よみ なさいません か。お のぞみ なら ば グリーン の れきし を あなた と りんどく いたしませう。

8.—ハイ。ドウカ さう ねがひたい もの と おもひます。

十七。だいじふしちの ことわざ。

き れ

れい すぐれば しつれい と なる。

1. ロビンソン-し:—あらし は やまない て かへつて ひどく なつて まゐります。あなた は エマーソン を お よみ なさつた こと が あります か。わたくし は こん-や の やう な ばん に は きつと あの エマーソン の 「あらし ふく よ の しづけき まどゐ」 と いふ いへ〴〵 を おもひだします。 わたくし は

true that even talking English is getting to be difficult. Yet, you know I have very little inducement to keep up the old studies. Japan and Europe are far apart in more ways than one.

7.—*Naruhodo, go mottomo desu. Sore ni, watakushi mo amari ana a no o tetsudai ni narimasen deshita. Dō desu, anata wa watakushi to issho ni Eisho wo o yomi nasaimasen ka? Yoroshiku ba, Guriin no rekishi wo anata to rindoku itashimashō.*

7.—I understand. And I am not doing much to help you along. How would you like to join me in some English reading? I will read Green with you, turn and turn about, if you wish.

8.—*Hai, dōka sō negaitai mono, to omoimasu.*

8.—Well, I should like to accept your offer.

XVII. DAI JŪSHICHI NO KOTOWAZA.

SEVENTEENTH PROVERB.

RE.

Rei sugureba shitsurei to naru.

Too much politeness becomes rudeness.

1. **Robinson Shi**:—*Arashi wa yamanai de, kaette hidoku natte mairimasu. Anata wa Emāson wo o yomi nasatta koto ga arimasu ka? Watakushi wa konya no yō na ban ni wa, kitto ano Emāson no "Arashi fuku yo no shizukeki madoi," to iū ikku wo omoidashimasu. Watakushi wa kono ku wa ie no soto ni arashi ga aru toki ni, irori no soba de nagusamerareru arisama wo, makoto ni yoku arawashite aru, to omotte kanshin itashimasu. Ya! dōmo ame ga hidoku mado wo uchimasu, ne.*

1. **Mr. R**:—The storm does not let up. Indeed, it grows worse. You have read Emerson, haven't you? I never pass an evening

この くは いへ の そと に あらし が ある とき に ねろり の そば て なぐさめられる ありさま を まこと に よく あらはして ある と おもつて かんしん いたします。ヤア! ドウモ あめ が ひどく まど を うちます ね。

2. ミカタ-し:—まど を しめませう。ソレ! これ で よう ございませう。あなた は ごはん を たべて いらつしやいませんか。その はう が よう ございます。モウ やしよく の とき で ございます。(て を うつ と おヨ子-さん いで-き-たる。) ごはん は いゝ か へ。

3.—おヨ子 ハイ たゞいま。

4.—ロビンソン-さん が ごはん を お あがり なさる から。

5.—よろしう ございます。たゞいま すぐ できます。こゝ で めしあがりますか。

6.—(ロビンソン-し:—ご を さしいれ) イヽヤ, した に いたしませう。

7.—ミカタ-し:—ヨロシイ, したく が できたらば すぐ に お しらせ。

* * * * *

8.—ミカタ-し:—どうぞ そこ へ お かけ なさい。こゝ は にかい から みる と よほど さむう ございます。もう ひとつ の ひばち を もつて

like this, without thinking of his "tumultuous privacy of storm." That line always struck me as expressing perfectly the comfort of a fire-side, with a storm raging around the house. How the rain dashes against the window!

2. **Mikata Shi:**—*Maido wo shimemashō. Sore! Kore de yō gozaimashō. Anata wa gohan wo tabete irasshaimasen ka? Sono hō ga yō gozaimasu. Mō yashoku no toki de gozaimasu.* (*Te wo utsu to O Yone tsekitaru*). *Gohan wa ii ka e?*

2. **Mr. Mi:**—I will close the blinds. There! This is better. You will stay to dinner won't you? That is right! It is about time now for dinner. (*Clapping his hands. O Yone san appears.*) Is dinner ready?

3. *O Yone:*—*Hai! Tadaima.*

3. *O Yone.*—Very soon, sir.

4.—*Robinson san ga gohan wo o agari nasaru kara.*

4. **Mr. Mi:**—Mr. Robinson will take dinner with me.

5. *O Yone:*—*Yoroshū gozaimasu. Tadaima sugu dekimasu. Koko de meshi agarimasu ka?*

5. *O Yone:*—All right sir. Dinner will be ready in a few minutes. Shall I serve it here, sir?

6.—(*Robinson-Shi-go wo sashi ire*) *Iiya, shita ni itashimashō.*

6. **Mr. R:**—(*Interposing*) Oh no! let us have it down stairs.

7.—*Yoroshii. Shitaku ga dekitaraba sugu ni o shirase.*

7. **Mr. Mi:**—Very good! Call us as soon as things are ready.

* * * * *

8. **Mr. Mi:**—*Dōzo, soko ye o kake nasai. Koko wa nikai karu miru to, yohodo samū gozaimasu. Mō hitotsu no hibachi wo motte o ide. Anata wa gwaitō wo o meshi nasaimasen ka?*

お いて。あなた は ぐわいたう を お めし なさいませんか。

9.—イーエ ちつと も さむく ありません。

(ミカタ-ふじん つぎ の ま より おーヨネ に「けつとう を もつて おいて」と いふ。けつとう きたりければ、ふじん は これ を ロビンソン の すーあし に まきつけ、わらひ ながら、「わたくし-ども は この うへ に のつて あし を あたゝめ-ます」と いふ。ロビンソン は じたい を せし が、つひ に これ を うけ、いろ〳〵 ごめんだう を かけて おそれいります。

10.—かん-ざけ を すこし お あがり なさい-まし。それ て へや の さむさ が とれ-ませう。

11.—しかし へや は ちつと も さむく あり-ません。どうか そんな に かまつて くだ-さいます な。コレ ハ シタリ、わたくし の あし が あなた に ふれました。まこと に そさう を いたしました。

12.—イーエ、わたくし こそ しつれい を いたしました。マア〳〵 そこ に おいて。この オムレツ は お あがり に なられませう。「てんぷら」の はう は いかゞ て ございます。

13.—ありがたう。あなた は いつ も ご

8. **Mr. M:**—Please sit there. It is much colder here, than up stairs. Bring another *hibachi*. Don't you want to put on your overcoat?

9.—*Ie, chitto mo samuku arimasen. (Mikata fujin tsugi no ma yori o Yone ni "kettō wo motte o ide," to iū. Kettō kitari-kereba, fujin wa kore wo Robinson no suashi ni makitsuke, warai nagara, "Watakushi domo wa kono ue ni notte ashi wo attamemasu," to iū. Robinson wa jitai wo seshi ga, tsui ni kore wo uke,) Iro-iro go mendō wo kakete osoreirimasu.*

9.—No indeed I am perfectly comfortable. (*Mrs. Mikata from an adjoining room says to O Yone, "Fetch me the brown rug." The rug is brought,—she wraps it about Mr. Robinson's shoeless feet, saying with a laugh, "We keep our feet warm by sitting on them." Mr. Robinson protests, but accepts, and adds.*) I am very rude to trouble you so.

10.—*Kan-zake wo sukoshi o agari nasaimashi. Sore de heya no samusa ga toremashō.*

10. **Mr. M:**—Let me give you some hot *sake*. It will take the chill off the room.

11.—*Shikashi, heya wa chitto mo samuku arimasen. Dōka sonna ni kamatte kudasaimasu na. Kore wa shitari, watakushi no ashi ga anata ni furemashita. Makoto ni, sosō wo itashimashita.*

11. But the room is not chilly, I assure you. Please do not trouble yourself any more on my account. There! I have pushed my foot against you. I am very awkward.

12.—*Ie, watakushi koso shitsurei wo itashimashita. Mā-mā soko ni o ide. Kono omuretsu wa o agari ni nararemashō. Tempura no hō wa ikaga de gozaimasu.*

12.—No! it was I who was rude. Don't move. Here is an omelet that you may like. And some fried fish.

13.—*Arigatō. Anata wa itsu mo go shinsetsu de gozaimasu. Shi-*

しんせつ て ございます。しかし わたくし が じぶん の あし て あなた を つき，あなた が いま の やう に おこたへ なさつた の て，わたくし は フト わが アメリカ の なんぶ の くに て，ある ぶたふしつ の なか て おこつた こと，イヤ れこつた と まうす こと を れもひだしました。もちろん これ は あなた の おこたへ を ひひやう いたす の て ありません。あなた の おくに の れいぎ は まつたく よろしう ございます が。はなし は かやう です。ある ひと が たにん の そば を とほつて その ひと の あし を ふんだ の です。そこ て，「これ は しつれい」と いひ-ます と，むこふ て も「これ は しつれい わたくし が そさう を いたしました の て」と いひました。「どう いたしまして わたくし の はう が わるい の です」と まうしますと「イヤ〳〵 わたくし の あし が あなた の とほり-みち に あつた の です」と いひ-ました。「イヤ わたくし の め が ある べき ところ に なかつた の です」と いひます と，むかふ て は たち-あがりまして，「どう あつて も わたくし の あし が あなた の とほり-みち に あつた の です」と こたへました。すると，こなた は するどき こゑ て いひます には「あなた は わたくし を ぶじよく する おかんがへ です か「ソレハ わたくし の

kashi, watakushi ga jibun no ashi de anata wo tsuki, anata ga ima no yō ni o kotae nasatta no de, watakushi wa futo waga Amerika no nambu no kuni de, aru butō-shitsu no naka de okotta koto, iya okotta to mōsu koto wo omoidashimashita. Mochiron, kore wa anata no o kotae wo hihyō itasu no de arimasen. Anata no o kuni no reigi wa mattaku yoroshū gozaimasu ga, hanashi wa kayō desu. Aru hito ga tanin no soba wo tōtte sono hito no ashi wo funda no desu. Soko de, "kore wa shitsurei," to iimasu to, mukō de mo "kore wa shitsurei, watakushi ga sosō wo itashimashita no de," to iimashita. "Dō itashimashite, watakushi no hō ga warui no desu," to mōshimasu to, "iya-iya, watakushi no ashi ga anata no tōrimichi ni atta no desu," to iimashita. "Iya, watakushi no me ga aru beki tokoro ni nakatta no desu," to iimasu to, mukō de wa tachiagarimashite, "dō atte mo, watakushi no ashi ga anata no tōri-michi ni atta no desu," to kotaemashita. Suru to, konata wa surudoki koe de iimasu ni wa, "anata wa watakushi wo bujoku suru o kangae desu ka?" "Sore wa watakushi no iiwake wo bujoku to nasaru to mo nasaranu to mo anata no go katte desu." "Sore de wa yoroshū gozaimasu. Watakushi no meishi wo sashi-agemasu. Soshite, Bangu Shōsa wo shimei itashimasu," to iimashita. Sunawachi, kono arasoi no kekkwa wa kettō to narimashite, yoku-jitsu no go-go ni nari, hitori no shinshi wa ashi ni dangwan wo ukete hajimete sono mi no ichibun wo tatemashita.

13.—Thank you! You are always very kind. When I pushed you with my foot, and you answered as you did, I could not help thinking of what took place,—or is said to have taken place,—in a ball-room in one of our Southern States. Of course, I make no criticism of your answer to me. Your country's polite forms are perfect. But the story goes:—A man in passing another, trod upon the other's foot. "I beg your pardon, sir" he said. "I beg *your* pardon," returned the other," it was my awkwardness." "Not at all," said the first, "I was to blame." The other replied. "I assure you, sir, my foot was in your way.' "I beg your pardon," retorted the first, "my eyes were not where they ought to be." "I say," broke out the second man rising, "I was in your way." "Do you mean to insult me, sir?" returned the first with a nettled tone. "I don't care whether you take my apology as an insult or not," added the second. "Well then, sir, here is my card, and I refer you to Major Bang." The result was a duel the next afternoon. One of the gentlemen received a bullet in his leg. Personal honor was satisfied.

いひわけ を ぶぢよく と なさる とも，なさらぬ とも あなた の ご かつて です」「それ て は よろしう ございます。わたくし の めいし を さしあげます。そして パング せうさ を しめい いたします」と いいました。すなはち この あらそひ の けつくわ は けつとう と なりまして よくじつ の ごぜ に なり，ひとり の しんし は あし に だんぐわん を うけて，はじめて その み の いちぶん を たてました。

十八。だいじふはちの ことわざ。

そ う ぎ

うて うつし に もの を やる。

1.—みたり は いま の はなし にて おほい に きよう に いり，やがて ゆふはん もすみ，くわし や くだもの など を たべ ミカター ふじん は こと に あはせて むかし の いさましき うた を うたひし が，つぎ に しやみせん を とりいだして こひ と ふくしう と の うた を うたひたり。うた の はなし は いつしゆ の ひげき にて，まつたく むじつ なる はなよめ の み に おこりたる ことがら なり。ある わかき むすめ ありて としよれる かねもち の あきうど に

XVIII. DAI JŪHACHI NO KOTOWAZA.

EIGHTEENTH PROVERB.

SO.

Sode utsushi ni mono wo yaru.

Gives by passing it through the sleeve.

1.—Mitari wa ima no hanashi nite ōi ni kyō ni iri, yagate yūhan mo sumi kwashi ya, kudamono nado wo tabe, Mikata fujin wa koto ni awasete mukashi no isamashiki uta wo utaishi ga, tsugi ni shamisen wo toriidashite koi to fukushū to no uta wo utaitari. Uta no hanashi wa isshu no higeki nite, mattaku mujitsu naru hanayome no mi ni okoritaru kotogara nari. Aru wakaki musume arite toshi yoreru kanemochi no akiudo ni yomeiri seshi ni, kono akiudo wa nasake-gokoro no naki ue ni netami-bukaku shite, jibun no tsuma wa tonari no uchi no seinen ni kesō seri to utagaishi ga, aru hi no koto, tsuma ga ikegaki no aida yori tonari no niwa ni oru hito ni nani ka wataseri, to omoikomi, pun-pun to shite ikidōri, taezu tsuma no soburi ni ki wo tsukeshi ga, kore yori wa wazuka no koto made mo utagai no tane to narite, shitto no homura ni mune wo nayamashi, shidai ni tsuma ni tsuraku atari, tsui ni wa akiraka ni misao wo yaburitari to te, tsuma no tsumi wo semuru ni oyobishi ga, tsuma wa nani-goto wo mo shirazu to iite, anagachi ni mata iitokan to mo sezariki. Tsugi no yo, tsuma wa niwa

よめいり せし に, この あきうど は なさけ-ごゝろ の なき うへ に ねたみ-ぶかく して, じぶん の つま は となり の うち の せい-ねん に けさう せり と うたがひし が, ある ひ の こと, つま が いけがき の あひだ より となり の には に をる ひと に なに か わたせり と れもひ-こみ, ぶん〳〵 と して いきどほり, たへず つま の そぶり に き を つけし が, これ より は わづか の こと まで も うたがひ の たね と なりて, しつと の ほむら に むね を なやまし, しだい に つま に つらく あたり, つい に は あきら-か に みさを を やぶりたり と て, つま の つみ を せむる に およびし が, つま は なに ごと を も しらず と いひて, あながち に また いひ-とかん と も せざりき。つぎ の よ, つま は には に いてし が, あきうど は これ を みて いかり に たへず, しらは を とつて あと を つけたり。しかる に つま の すがた の みあたらざる より, あかり を もちて せんさく せし に, つま は すで に しいて ありけり。こ は あきうど の ひはふ-なる うたがひ の いけにへ となりて, みづ-から その み を ころせる なりけり。

2. ロビンソン-し:—どうも ありがたう ござい-ました。シカシ, マア かなしい お はなし ですね。

ni ideshi ga, akiudo wa kore wo mite, ikari ni taezu, shira-ha wo totte ato wo tsukctari. Shikaru ni tsuma no sugata no miatarazaru yori, akari wo mochite sensaku sheshi ni tsuma wa sude ni shishite arikeri. Ko wa akiudo no muhō naru utagai no ikenie to narite, mizukara sono mi wo koroseru narikeri.

1.—The three friends had a good laugh over the story. At the close of the dinner, cakes, sweetmeats and fruit were enjoyed. Mrs. Mikata sang an ancient heroic song, accompanying herself with the *koto*. Then she took down her *samisen*, and sang a story of love and revenge. It was of a tragedy which was brought about in all innocence on the part of a bride. A young girl had been married to a rich old merchant. He was unlovable, and was excessively jealous. He suspected that his bride was enamoured of a young man who lived in a neighboring house. One day he saw her, as he thought, pass something through the hedge to some one in his neighbor's garden. He became angry and moody. He watched s wife continually. His suspicion fed upon trifles until he became mad with jealousy. He gradually became cruel to her. He finally accused her of unfaithfulness. She denied everything, but would explain nothing. The next night she went out into the garden. He followed her infuriated, with sword unsheathed. She was not to be seen. With lantern then he sought her. He found her at last She was dead; killed by her own hand; the victim of his insane suspicion.

2. **Robinson Shi:**—*Dōmo arigatō gozaimashita. Shikashi mā kanashii o hanashi desu, ne.*

1. **Mr. R:**—Thank you for the song. But what a tragic story!

3. ミカタ-し:—ご しようち の とほり わが くに て は いゝ うた は たいてい かなしう ございまして, おも に ゆうき, あいじやう, なんぎ, し など の こと を うたつて ございます。

4.—だが きげき の うた は すこし も ありません か。

5.—たくさん あります が きゝ-ぐるしい もの ばかり て, こゝ て は おきゝ に いれられ-ません。 この こと に ついて は よほど かいりやう が ひつえう て ございます。

6.—ヤア もう くじ です。 かへらねば なり-ません。 めしつかひ の ものども は わたくし が どこ に をる か しらない の て ございます。 こんや は ことし の うち て いちばん ひどい あらし です ね。 これ て は おほ-みづ の ある の も むり て は ありません。

7.—ぜひ お かへり なさらなければ なりません なら この うへ お とめ まうしますまい。 ちや-うちん を お もち なさいまし。

8.—ありがたう。 こんや は ひとつ お かり まうしませう。

3. **Mikata Shi:**—*Go shōchi no tōri, waga kuni de wa ii uta wa taitei kanashū gozaimashite, omo ni yūki, aijō, nangi, shi nado no koto wo utatte gozaimasu.*

3. **Mr. Mi:**—Most of our best music as you know is sad. It tells chiefly of heroism, or of love, and suffering, and death.

4.—*Daga, kigeki no uta wa sukoshi mo arimasen ka?*

4.—But have you no comic songs?

5.—*Takusan arimasu ga, kikigurushii mono bakari de, koko de wa o kiki ni irerarемasen. Kono koto ni tsuite wa, yohodo kairyō ga hitsuyō de gozaimasu.*

5.—Plenty of them. They are not, as a rule however, fit for polite ears. You do not hear them in our homes. There is much need for improvement in that direction.

6.—*Ya! Mō ku ji desu. Kaeraneba narimasen. Meshitsukai no monodomo wa watakushi ga doko ni oru ka shiranai no de gozaimasu. Konya wa kotoshi no uchi de ichiban hidoi arashi desu, ne. Kore de wa ōmizu no aru no mo muri de wa arimasen.*

6.—Ah! it is nine o'clock. I ought to return. The servants do not know where I am. This is one of the severest storms of the year. I should not be surprised to hear of floods.

7.—*Zehi, o kaeri nasaranakereba narimasen nara, kono ue o tome mōshimasumai. Chōchin wo o mochi nasaimashi.*

7.—If you *must* go, we shall not ask you to stay longer. Let me get you a lantern.

8.—*Arigatō. Konya wa hitotsu o kari mōshimashō.*

8.—Many thanks! I will take one to-night.

十九。 だい じふ く の ことわざ。

つ り は

つの を なほす とて うし を ころす。

1.—ロビンソン-し:—ロビンソン-し の いへ にて とを たゝき ながら,) はいつて も よろしう ございます か。

2.—ロビンソン-し:—オヤ, あなた て ござい-ます か。 どうも めしつかひ の ものども が き が きゝません て。

3.—かね を うちました が だれ も てゝこられません でした。 そと で は たいへん あつたか て ございます。 あなた は ひ を たいて なに を なさいます か。 もはや なつ に なつた やう です よ。

4.—わたくし の おき ない さき から たいて あつた の です。 この へや は あさ の うち は いつ も さむう ございます。 しかし, あなた は あるいて おいて なさつた の です から, こゝ は あつ-すぎる か も しれません。 ニホン ふう の へや に まるりませう。 なる-ほど これ は あつたか です。 わたくし は くに の しんぶんし に おくる てがみ を かいて をりまして, けふ ちう に それ を

XIX. DAI JŪKU NO KOTOWAZA.

NINETEENTH PROVERB.

TSU.

Tsuno wo naosu tote ushi wo korosu.

Intending to mend the horn, he kills the ox.

1.—**Mikata Shi:**—*(Robinson shi no ie nite to wo tataki nagara). Haitte mo yoroshū gozaimasu ka?*

1.—*(In Mr. Robinson's house Mr. Mikata knocking at a door. He says,)* May I come in?

2.—**Robinson Shi:**—*Oya! Anata de gozaimasu ka? Dōmo meshi-tsukai no monodomo ga ki ga kikimasen de.*

2. **Mr. R:**—Oh! is that you? How stupid the servants are!

3.—*Kane wo uchimashita ga dare mo dete koraremasen deshita. Soto de wa, taihen attaka de gozaimasu. Anata wa hi wo taite nani wo nasaimasu ka? Mohaya natsu ni natta yō desu, yo.*

3.—I rang the bell, but no one came. It is very warm outside. What are you doing with a fire? Summer seems to have come back.

4.—*Watakushi no oki nai saki kara taite atta no desu. Kono heya wa asa no uchi wa itsu mo samū gozaimasu. Shikashi, anata wa aruite o ide nasatta no desu kara, koko wa atsu-sugiru ka mo shire-masen. Nihon fū no heya ni mairimashō. Naruhodo, kore wa attaka desu. Watakushi wa kuni no shimbunshi ni okuru tegami wo kaite orimashite, kyō jū ni sore wo shiage yō to omoimashita no de, tsukue ni bakari kakatte otta no desu.*

4.—The fire was made before I got up. This room is always chilly in the morning. It is too warm for you, perhaps. You have eben walking. We will go into the Japanese room. Why, it is warm! I have been writing a letter for a home-paper, and I wanted to get it done to-day. So I have been keeping close to my desk.

しあげ よう と おもひまし た の て, つくゑ に ばかり かゝつて をつた の てす。

5.—それ ならば お いそぎ に およびます-まい。 きせん は あした て なくて は つき-ません から。 わたくし は いま とちう て ゆうびんきよく へ よりました が, ゆうびんもつ の しめきり は あした の ばん の しち じ と いふ くわうこく が てゝ おました。 しかし お じやま を いたして は なりません。

6.—イーエ, お かへり なさいますな。 あなた と お はなし を いたしたう ございます。 ひさ-しく お め に かゝりません てした。

7—それ て は また ことわざ の はなし に いたしませう。 コーツト。「つ」 まて すんだ はづ てす ね。

8.—さう てす。 には へ てゝ いらつしやい-まし。 けさ の フジサン を お め に かけたう ございました。 なん と も いはれぬ ほど, きれい な いろ て, よほど ちかくて そうして たいへん に たかい やう に みえました。 ズット ちかい やま の うへ に も ゆき が みえます。 これ は この あひだ の あらし の ため て ございます。 しばらく こゝ に すわ-らう じや ありません か。 けふ は ほんたう に あつたか な ひ て ございます。 ソコデ

5.—Sore naraba o isogi ni oyobimasumai. Kisen wa ashita de nakute wa tsukimasen kara, watakushi wa ima tochū de yūbinkyoku ye yorimashita ga, yūbinmotsu no shimekiri wa ashita no ban no shichi ji, to iū kōkoku ga dete imashita. Shikashi, o jama wo itashite wa narimasen.

5.—There is no hurry. The steamer will not be here until to-morrow. In coming over I stepped into the postoffice. A notice there says, that the mail will not close until to-morrow evening at seven. But I must not interrupt you.

6.—Ie, okaeri nasaimasu na. Anata to o hanashi wo itashitō gozaimasu. Hisashiku o me ni kakarimasen deshita.

6.—Don't go please! I want to talk with you. I have not seen you for several days.

7.—Sore de wa, mata kotowaza no hanashi ni itashimashō. Kōtsuto. "***Tsu***" *made susunda hazu desu, ne.*

7.—Shall it be the proverbs again? Let me think. We have read as far as "***Tsu***," I believe.

8.—Sō desu. Niwa ye dete irasshaimashi. Kesa no Fuji san wo o me ni kaketō gozaimashita. Nan to mo iwarenu hodo, kirei na iro de, yohodo chikakute sōshite taihen ni takai yō ni miemashita. Zutto chikai yama no ue ni mo yuki ga miemasu. Kore wa kono aida no arashi no tame de gozaimasu. Shibaraku koko ni suwarō ja arimasen ka? Kyō wa hontō ni attaka na hi de gozaimasu. Soko de "***Tsu***" *no kotowaza ni tsuite no o kangae wa, ikaga de gozaimasu ka?*

8.—Yes. Come out into the garden. I wish you could have seen Mt. Fuji this morning. Its color was indescribably beautiful. It seemed so near and unusually lofty. The nearer mountains, too, have snow on them. That is part of the work of the storm the other day. Let us sit here for a while. Really, the sun is hot! Well, what have you to say of our "***Tsu***" proverb?

「つ」の ことわざ に ついて の お かんがへ は いかゞ て ございます か。

9.—それ は はうにん する を よし とす と いふ こと だらう と おもひます。あなた は『くわんぜん の ゑ』と いふ こと の はなし を おきゝ なさいました か。わたくし は いち-ど さう いふ ゑ を かゝう と おもつた ひと の はなし を よみました。ところ が, その ゑ は どう して も できない の です, きれい な ゑ は たくさん かきましたが それ を なほさう と する の て いつも それ を わるく して しまひました。しかし この りくつ を しる べき ひつえう の ある ひと は まこと に すくない よう です。よに は じぶん の しごと を くわんぜん に しやう と する ため に, いつ も しくじる ひと も あります が, さう いふ ひと は おほく は ありません。つぎ の だい に うつりませう。

二十。だい に じふ の ことわざ。

ね 豕 ま

ねずみ とる ねこ は つめ を かくす。

1.—ロビンソン-し:—これ は かうくわつ の をしへ だ と はんじます。て の うち に

9.—Sore wa hōnin suru wo yoshi to su, to iū koto darō to omoimasu. Anata wa "kwan-zen no e," to iū koto no hanashi wo o kiki nasaimashitaka? Watakushi wa ichido sō iū e wo kakō, to omotta hito no hanashi wo yomimashita. Tokoro ga, sono e wa dō shite mo dekinai no desu, kirei na e wa takusan kakimashita ga sore wo naosō to suru no de, itsu mo sore wo waruku shite shimaimashita. Shikashi, kono rikutsu wo shiru beki hitsuyō no aru hito wa, makoto ni sukunai yō desu. Yo ni wa jibun no shigoto wo kwan-zen ni shiyō to suru tame ni, itsu mo shikujiru hito mo arimasu ga, sō iū hito wa ōku wa arimasen. Tsugi no dai ni utsurimashō.

9.—It means that we should let well enough alone, I suppose Did you ever hear of "the perfect picture?" I read a story once of an artist who resolved to paint such a picture. The picture never appeared. He made many lovely paintings, but in trying to improve them he invariably did them harm. However, there are very few of us who need the lesson of this wisdom. Some people always overdo in trying to perfect their work. But there are not many of that kind. Let us take up the next text.

XX. DAI NIJŪ NO KOTOWAZA.

TWENTIETH PROVERB.

NE.

Nezumi toru neko wa tsume wo kakusu.

The rat-catching cat hides her claws.

1.—**Robinson Shi**:—*Kore wo kōkwatsu no oshie da, to hanjimasu. te no uchi ni irenu mae ni wa buki wo shimesu na, to iū imi deshō.*

いれぬ まへ に は ぶき を しめすな と いふ いみ でせう。

2. ミカタ-し:—さう です が, あらはし かた は あまり よくない やう です。 どん な ねづみ で も ねこ を みれば すぐ に にげませう から, ねこ に とつて つめ を かくす ひつ-えう は ありますまい。 それ より は ねづみ を とる ねこ は あな の そば に かくれる と いうた はう が よく わかる でせう。

3.—いつたい ニホン-じん は 'じぶん の ほんたう の かんがへ を かくす こと が たくみ な やう です。 わたくし は いつ か ひと の いふ の を きゝました に, この くに で は たにん を がい しやう と おもふ とき に す-ねん かん その ふくしう を こらへる もの が ある さう です。 その ひと の しつて おた ふたり の をとこ は であつた とき に は ごく なか の よい ともだち の やう でしたが, ある ひ その ひとり が おほい なる ふかう に あひました が, だん〳〵 しら-べて みます と, うら で そんがい を あた-へた の は, ともだち の やうに して おた ひと だつた と, わかつた さう です。

4.—さやう。 それ は ぞんじて をります。 ふくしう は むかし わが くに で は めいよ-はふ で あつた の です。 しかし ふくしう

1. **Mr. B:**—This is a lesson in cunning, I judge. Don't show your weapons until you are sure of your victim. Isn't that the meaning?

2.—**Mikata Shi:**—*Sō desu ga, arawashi kata wa amari yokunai yō desu. Donna nezumi de mo neko wo mireba, sugu ni nigemashō kara, neko ni totte tsume wo kakusu hitsuyō wa arimasumai. Sore yori wa nezumi wo toru neko wa, ana no soba ni kakureru, to iūta hō ga yoku wakaru deshō.*

2.—**Mr. M:**—Yes, but it does not seem to be very well put. Any rat will run at the mere sight of a cat. There is no need for the cat to hide her claws. The idea would be better put in this way;—A rat-catching cat will hide near the rat-hole.

3.—*Ittai Nihonjin wa jibun no hontō no kangae wo kakusu koto ga takumi na yō desu. Watakushi wa itsu ka hito no iū no wo kikimashita ni, kono kuni de wa tanin wo gaishiyō to omou toki ni sunen kan sono fukushū wo koraeru mono ga aru sō desu. Sono hito no shitte ita futari no otoko wa deatta toki ni wa, goku naka no yoi tomodachi no yō deshita ga, aru hi sono hitori ga ōi narn fukō ni aimashita ga, dan-dan shirabete mimasu to, ura de songai wo ataeta no wa, tomodachi no yō ni shiteita hito datta to, wakatta sō desu.*

3.—It seems to me that the Japanese are especially skilful in hiding their real purposes. I once heard a man say, that a person in this country who has determined to injure another, will hold his revenge for years. He knew of two men who, when they met, seemed to be of the warmest kind of friends. But one day a great misfortune happened to one of these men. It was learned at last that the apparent friend was back of the wrong done.

4.—*Sayō. Sore wa zonjite orimasu. Fukushū wa mukashi waga kuni de wa meiyohō de atta no desu. Shikashi, fukushū ga sude ni hōritsu ni natte ita toki ni wa, shitagatte kore wo tassuru shudan wa ika-yo de atte mo, muron hōritsu ni towarenakatta wake deshō. Shika-*

が すて に はふりつ に なつて ゐた とき には, したがつて これ を たつする しゆだん は いかやう て あつて も, むろん はふりつ に とはれなかつた わけ てせう。 しかし わたくし は むかし の はふりつ を べんご する の て は ありません。 あなた も イタリヤ の イヤゴ を べんご なさらん てせう。 イヤゴ は しゝう にこ〳〵 して ゐましたが, じつ は ひどい わるもの て あつた さうです。

5.—むろん わたくし は べんご しません。うらぎり は こんにち の よ に もちふる よち が ありません。もし よ の ひと が てき と ならなければ ならん なら, よろしく れほやけ に てき と なる べし です。ぜひ と も けんくわ を せねば ならん なら, すくなく と も りつば に けんくわ を すべし です。つぎ の かな の ことわざ は なんて すか。

二十一。 だい にじふ いち の ことわざ。

なまゐ

なきづら を はち が さす。

1. ミカタ-し:—これ は たゞ さいなん が くる とき は ひとつ て すまない と いふ

shi, watakushi wa mukashi no hōritsu wo bengo suru no de wa arimasen. Anata mo Itaria no Iago wo bengo nasaran deshō. Iago wa shijū niko-niko shite imashita ga, jitsu wa hidoi waru mono de atta sō desu.

4.—Yes! I know. Revenge is part of our old code of honor. But you will admit, that, if revenge be a law, then of course any means to make revenge successful goes under the show of the law. I do not defend the old code. You would not defend the Italian Iago, I know. He smiled, and smiled, and yet he was a villain.

5.—Muron watakushi wa bengo shimasen. Uragiri wa konnichi no yo ni mochiiru yochi ga arimasen. Moshi, yo no hito ga teki to naranakereba naran nara, yoroshiku ōyake ni teki to naru beshi desu. Zehi to mo kenkwa wo sureba naran nara, sukunaku to mo rippa ni kenkwa wo subeshi desu. Tsugi no kana no kotowaza wa nan desu ka?

5.—Of course not! Treachery, however, has no allowable place any longer. If men must be enemies, let them be enemies to the face. Let them fight out their quarrels honestly at least, if they will quarrel. What is the proverb you have for the next syllable?

XXI. DAI NIJŪ ICHI NO KOTOWAZA.

TWENTY-FIRST PROVERB.

NA.

Naki zura wo hachi ga sasu.

Bees sting a weeping face.

1.—**Mikata Shi:**—*Kore wa tada sainan ga kuru toki wa hitotsu de sumanai, to iū kimyō na koto wo, mukashi no hito ga okashi na fū ni ii arawashite oita no desu.*

きめう な こと を, むかし の ひと が をかし な ふう に いひあらはして れいた のてす。

2. ロビンソン-し:—ニホン のはち は ないて ねる ひと を さす やう な こと が ある のてす か。

3.—それ は どう だ か しれません。とにかく, かしこい をしへ に は さう いつて ある のてす。しかし それ は まこと て ない にしろ, その さして ある ことがら は ほんたうて は ありません か。

4.—じつ に さう てす。せいくわつ の けいけん は いちどき に くる やう てす。いゝとき も あり わるい とき も あります。わが くに て も,「かんばつ ごに, おほみづが くる」と まうします。しかし この ことわざ は かう いふ こと を をしへ はしません か, どこ に ねて も にこ〳〵 してをれば はち が よりつかない と。わたくし はに-さん ねん まへ に ひじやう に よくしあげた じむか と ちかづき に なりましたが, その ひと の はなします のに は その ひと の こども て あつた とき に, その はゝたや は, どん な ばあひ て もちから を おとす な と をしへ, また よにいてゝ しごと を もとめ やう と する とき

1. **Mr. M:**—Only a quaint, old saying, that tells of the queer fact that misfortunes never come singly.

2. **Robinson Shi:**—*Nihon no hachi wa naite iru hito wo sasu yō na koto ga aru no desu ka?*

2. **Mr. R:**—Is it true that Japanese bees will sting a man who is crying?

3.—Sore wa dō da ka shirimasen. Tonikaku, kashikoi oshie ni wa sō itte aru no desu. Shikashi, sore wa makoto de nai ni shiro, sono sashite aru kotogara wa hontō de wa arimasen ka?

3.—How do I know? At any rate, that is what the "wise saw" said. But even if it is not true, the thing it aims at is true. Don't you find it so?

4.—Jitsu ni sō desu. Seikwatsu no keiken wa ichi doki ni kuru yō desu. Ii toki mo ari warui toki mo arimasu. Waga kuni de mo, "Kampaisu go ni, ōmizu ga kuru," to mōshimasu. Shikashi, kono kotowaza wa kō iū koto wo oshie wa shimasen ka? Doko ni ite mo nikoniko shite oreba, hachi ga yoritsukanai to. Watakushi wa nisan nen mae ni hijō ni yoku shiageta jimuka to chikazuki ni narimashita ga, sono hito no hanashimasu no ni wa, sono hito no kodomo de atta toki ni, sono haha-oya wa, don na baai de mo chikara wo otosu na to oshie, mata yo ni idete shigoto wo motome yō to suru toki ni, sugu ni sore ga metsukara nakutte mo fuhei wo iū na, hisashiku matanakereba naranu yō na koto ga atte, matte iru uchi ni himojiku naru koto ga atte mo, itsu mo ichiban jōtō no kimono wo kite, kesshite hito ni himojii to iū koto wo iū na, to iitsukeita sō desu. Sono jimuka no shiageta no wa, itsu mo shiageta fū wo shite ita kara da to, itte orimashita.

4.—Certainly! The experiences of life seem to come in groups, sometimes good and sometimes bad. We say in our country,—"It never rains but it pours." But the proverb teaches this lesson, does'nt it?—If one carries around a cheerful face the bees will let him alone. I knew a remarkably successful business man, a few years ago. He said, that when he was a boy, his mother told him

に すぐ に それ が めつから なくつて も, ふへい を いふ な, ひさしく またなければ ならぬ やう な こと が あつて, まつて ゐる うち に ひもじく なる こと が あつて も, いつ も いちばん じやうとう の きもの を きて, けつして ひと に ひもじい と いふ こと を いふ な, と いひつけた さう です。 その じむか の しあげた の は, いつ も しあげた ふう を して ゐた から だ と, いつて をりました。

5.—さやう〳〵。 おほく の ひと は おほかみ と おなじ です。 びやうにん や けがにん の ある とき に は これ を たすけ は しないで, かへつて これ を くつて しまいます。 ふしあはせ な ひと や よわき ひと を めぐむ の は ごく〳〵 ひらけた くに に のみ おこなはるゝ こと です。

二十二。 だい に じふ に の ことわざ

ら ら 雅

らつくわ えだ に かへらず。

1. ロビンソン-し：ーナント マア, めずらしく けつこう な ひ で は ありません か。 わたくし は どこ か やま の わき に ねころんで,

to keep up a brave face under all circumstances. She urged him, when he started out to find work, never to complain if he did not find work at once. If he had to wait a long time, and even if he grew hungry waiting, she commanded him always to wear his best clothes, and never to tell of a hungry stomach. He succeeded because he always *seemed* to be successful, he said.

5.—Sayō-sayō. Ōku no hito wa ōkami to onaji desu. Byōnin ya keganin no aru toki ni wa kore wo tasuke wa shinaide, kaette kore wo kutte shimaimasu. Fushiawase na hito ya, yowaki hito wo megumu no wa, goku-goku hiraketa kuni ni nomi okonawaruru koto desu.

5.—Yes, many men are like wolves. They would sooner kill their sick and wounded than help them. Kindness to those who are unfortunate and weak belongs to a high civilization.

XXII. DAI NIJŪ NI NO KOTOWAZA.

TWENTY-SECOND PROVERB.

RA.

Rakkwa eda ni kaerazu.

A fallen flower returns not to its branch.

1. **Robinson Shi:**—*Nanto mā, mezurashiku kekkō na hi de wa arimasen ka? Watakushi wa doko ka yama no waki ni nekoronde, tada yo no naka wo tanoshinde itai yō ni omoimasu.*

1. **Mr. R:**—What a rare day! It makes me want to lie off on a hill-side somewhere and simply enjoy the world.

たゞ よ の なか を たのしんで ゐたい やう に おもひます。

2. ミカタ-し:—わたくし は はる より あき の はう を すく の か どう か しりません が, てん な やはらか な くうき ほど こゝろ-もち の よい もの は じつ に ない と おもひます。

3.—とを-か ほど まへ に は, こゝ は まこと に きれい で ありました。 ちやうど おほ-かぜ の おこつた まへ の こと でした が, たに の わき で は きの いろ が じつ に みごと で すぎ の き の わき に ある き は, まる で まつか な ほのほ の やう で, また あの いてう の き は きん の かた-まり の やう で, には の うち は なに も かも むらさき や とび いろ や みどり の はて おほはれて をりまして, ばら まで も なつ が まだ すまない か の やう に はな を もつて をりました。 が たゞいま で は どう で ございませう。 ときはぎ より ほか の き は みな は を なくなしました。 あらし が みな おとして しまつた の です。 たゞ たい-やう のみ が はの なき えだ の あひだ から わたくし-ども の からだ を やいて ゐる だけ です。

2.—**Mikata Shi:**—*Watakushi wa haru yori aki no hō ga suku no ka, dō ka shirimasen ga, kon na yawaraka na kūki hodo kokoromochi no yoi mono wa jitsu ni nai to omoimasu.*

2.—**Mr. M:**—I don't know whether I like autumn more than spring, or not. But certainly there could be nothing more delicious than this soft air.

3.—*Tōka hodo mae ni wa, koko wa makoto ni kirei de arimashita. Chōdo ōkaze ga okotta mae no koto deshita ga, tani no waki de wa ki no iro ga jitsu ni migoto de, sugi no ki no waki ni aru ki wa, maru de makka na honō no yō de, mata ano ichō no ki wa kin no katamari no yō de, niwa no uchi wa nani mo ka mo murasaki ya tobi-iro ya midori no ha de ōwarete orimashite, bara made mo natsu ga mada sumanai ka no yō ni hana wo motte orimashita. Ga, tadaima de wa dō de gozaimashō. Tokiwagi yori hoka no ki wa mina ha wo nakunashimashita. Arashi ga mina otoshite shimatta no desu. Tada taiyō nomi ga ha no naki eda no aida kara, watakushidomo no karada wo yaite iru dake desu.*

3.—About ten days ago it was simply perfect here. That was just before the big storm. Across the valley the coloring of the trees was superb. That tree near the cryptomeria was fairly a blaze of scarlet. That *ichō* was a mass of gold. All around the garden, purple, brown and green foliage covered everything. Even the roses were blooming, as though summer had not passed. But now look at it! All the trees except the evergreens have lost their leaves. The storm tore them away. The sun fairly roasts us through the bare branches.

4.—ことし は ワウジ へ おいで に なりました か。もみぢ は たいへん に いゝ さうです。すくなく とも あらし の まへ には よかつた と ともだち が まうしました。

5.—ことし は まいりません でした。この まへ の しう に は ニックワウ へ ゆかう と おもつて をりました。あめ が ふり さへ しなかつたら いつて ゐました の です。ちやうど じせつ の よい とき に おいで に なります と チウゼンジ まで の みち が まこと に みごと で ございます。きよねん は じふ-ぐわつ の すえ に ミヤノシタ へ ゆきました が キガ まで の みち は しはう の けしき が じつ に あてやか でした。しかし いま では どこ の けしき も みな おしまひ に なりました。わたくし は こゝら の このは を はき あつめて，すつかり それ を やひて しまいました。

6.—わたくし は もう そろ〳〵 まち へ ゆかなければ なりません。ハヤシ-さん の やりかた は あなた の いぐわい な くらゐ です。わたくし-ども は ハツメイ はくし の ため に しけんじやう を たて やう と いふ の ですが，ハヤシ-さん は それ に ごひやく ゑん きふ なさいました。

4.—Kotoshi wa Ōji ye o ide ni narimashita ka? Momiji wa taihen ni ii sō desu. Sukunakutomo arashi no mae ni wa yokatta, to tomodachi ga mōshimashita.

4.—Have you been at Ōji this year? The maples there are unusually rich. At least they were before the storm, a friend told me.

5.—Kotoshi wa mairimasen deshita. Kono mae no shū ni wa Nikkō ye yukō, to omotte orimashita. Ame ga furi sae shinakattara itte imashita no desu. Chōdo jisetsu no yoi toki ni o ide ni narimasu to Chūzenji made no michi ga makoto ni migoto de gozaimasu. Kyonen wa jūgwatsu no sue ni Miyanoshita ye yukimashita ga, Kiga made no michi wa shihō no keshiki ga jitsu ni ateyaka deshita. Shikashi, ima de wa doko no keshiki mo mina o shimai ni narimashita. Watakushi wa kokora no kono ha wo haki atsumete, sukkari sore wo yaite shimaimashita.

5.—I have not gone out there this year. But I intended to go to Nikkō last week. I should have gone, but for the rain. The road up to Chūzenji is glorious, if you take it just at the right time. Last year I was at Miyanoshita at the end of October. The walk to Kiga is bordered by gorgeous color. But the show is over everywhere, now. I have had the leaves here all swept up and burned.

6.—Watakushi wa mō soro-soro machi ye yukanakereba narimasen. Hayashi San no yarikata wa anata no igwai na kurai desu. Watakushidomo wa Hatsumei Hakushi no tame ni shiken-jo wo tate yō, to iū no desu ga, Hayashi San wa sore ni go hyaku yen kifu nasaimashita.

6. It is about time for me to go down town. Mr. Hayashi has done better than you thought he would. We are about to build an experimental hospital for Dr. Hatsumei. Mr. Hayashi has subscribed 500 *yen* towards it.

7.—なるほど。それ は けつこう です。わたくし も ねどこ いつきやく の だいきん を きふ いたしませう。たくさん は できません が すこし づゝ て も おたすけ に なりませう。

8.—それ は まこと に ありがたう ぞんじます。ちかく に わたくし の たく へ おいで を おまち まうします。はなし の だい も はや はんぶん ばかり すみました ね。それ て ちよつと おもひだしました が ことわざ は どれ て も わたくし-ども の きやうぐう に まこと に よく あひます ね。

9.—その とほり です。「いろは」の うた は だれ が こしらへた の か しりません が, よほど かなしい うた て は ありません か。わたくし は つい この あひだ チャンバーレン はくし の かきました「ニホン の じぶつ」といふ ほん の なか に ある ほんやく を よみました が, あなた は あの ほん を ご らん なさいました か。

10.—イヽエ。どう いふ ふう に ほんやく して あります か。

11.—あの ひと は この うた は ぶつけう の きやうもん に よつた もの で ある と いつて をります。その かき やう は このごろ

7.—Naruhodo. Sore wa kekkō desu. Watakushi mo nedoko ikkyaku no dai-kin wo kifu itashimashō. Tukusan wa dekimasen ga, sukoshi zutsu de mo o tasuke ni narimashō.

7.—Indeed! Then I congratulate you. Let me pay for a bed in it. I can not do much, but every little will help.

8.—Sore wa makoto ni arigatō zonjimasu. Chika-jika ni watakushi no taku ye o ide wo o machi mōshimasu. Hanashi no dai mo haya hambun bakari sumimashita, ne. Sore de chōtto omoidashimashita ga kotowaza wa dore de mo watakushidomo no kyōgū ni makoto ni yoku aimasu, ne.

8.—Thank you, sincerely. I shall expect to see you over at my house soon. Do you know we have talked through about half our texts? And just now, as I think of it, all the proverbs we have so far, suit the scene around us perfectly.

9.—Sono tōri desu. ***I-Ro-Ha*** *no uta wa dare ga koshiraeta no ka shirimasen ga, yohodo kanashii uta de wa arimasen ka? Watakushi wa tsui kono aida Chambarēn Hakushi no kakimashita "Nihon no Jibutsu," to iū hon no naka ni aru honyaku wo yomimashita ga, anata wa ano hon wo goran nasaimashita ka?*

9.—So they do! Who invented the verse for ***I-Ro-Ha?*** Rather melancholy poetry. Is it not? It was only the other day I read the rendering which Prof. Chamberlain gives of it in his book on "Things Japanese." Have you seen it?

10.—Ie. Dō iū fū ni honyaku shite arimasu ka?

10.—No! How does he give the verse?

11.—Ano hito wa kono uta wa Bukkyō no kyōmon ni yotta mono de aru, to itte orimasu. Sono kaki yō wa konogoro no in de arimashite, ima make ni hanashita tokoro wa, kō iu fū desu.

の ねん て ありまして, いま まで に はなした ところ は かう いふ ふう です。

いろ は にほへ ど,
ちりぬる を,—
わが よ たれ ぞ
つね ならん。

その ほんやく は "Though their hues are gay, the blossoms flutter down, and so in this world of ours who may continue forever."
といふ の です。

12.—たいさう よく できて ゐます ね。いつ、たい むかし の いみ を すつかり うつす のは むつかしい こと です が, あの ひと のは たいてい ちがひ は ない やう です。しかし わたくし-ども は いちばん あと の かな を まだ よみません。それ は 「む」 のじ です が, あの ひと の は 「ん」 となつて をります。しかし この ふたつ は じつさい どういつ で ある の です。「む」 は 「ん」 の むかし の かたち です。わたくし は あなた の おため に なる やう に 「む」 の ことわざ を ひとつ えらびました。しかし おため と まうして も, だうとく-じやう の こと で なく, ちしき-じやう の こと で ございます。それ は ほか で も ありません。

Iro wa nioedo,
Chirinuru wo,—
Waga yo tare zo
Tsune naran?

Sono honyaku wa, "Though their hues are gay, the blossoms flutter down, and so in this world of ours who may continue forever," to iu no desu.

11.—He says, it is of Buddhist origin, founded on one of the *Sutras*. He transcribes it according to modern pronunciation. As far as we have talked he renders the initial syllabics of our proverbs in this manner:—

"*Iro wa nioedo,*
Chirinuru wo,—
Waga yo tare zo
Tsune naran?"

His rendering runs;—"Though their hues are gay, the blossoms flutter down, and so in this world of ours who may continue forever?"

*12.—Taisō yoku dekite imasu, ne. Ittai mukashi no imi wo sukkari utsusu no wa mutsukashii koto desu ga, ano hito no wa taitei chigai wa nai yō desu. Shikashi, watakushidomo wa ichiban ato no kana wo mada yomimasen. Sore wa "**Mu**" no ji desu ga, ano hito no wa "**N**" to natte orimasu. Shikashi, kono futatsu wa jissai dō-itsu de aru no desu. "**Mu**" wa "**N**" no mukashi no katachi desu. Watakushi wa anata no o tame ni naru yō ni, "**Mu**" no kotowaza wo hitotsu erabimashita. Shikashi, o tame to mōshite mo, dōtokujō no koto de naku, chishikijō no koto de gozaimasu. Sore wa hoka de mo arimasen.*

12.—Excellently done! It is difficult however to render the old idea perfectly. He comes very near it. But, the last syllable, we have not had yet. That is ***Mu***. He makes it ***N***. The two, however, are practically one and the same. ***Mu*** is the ancient form of ***N***. I have selected a proverb in ***Mu*** for your benefit. I do not mean for your moral, but for your intellectual, good. This is it.

二十三。だい に じふ さん の ことわざ。

む 猪

むり が とほれば だうり ひつこむ。

1. ロビンソン-し:—わたくし は この ぶん の いみ を じふぶん れうかい して ゐる と おもひます。この あひだ シンバシ の すてい-しよん で その ときあかし に なる こと を みました。ちやうど わたくし が ヨコハマ ゆき の きしや へ のらう と おもつて ゐます とき, わめき-ごゑ が きこえまして, ふたり の をとこ が さんとう の くるま から かけて でゝ きました。そして ふたり とも しき-いし の うへ へ たをれました が, ひとり は たちまち からだ を ふり-はなしまして, とび-あがり さま あひて の かほ を ひどく けり-ました。けられた はう は いき が たえました が それ で も けつた はう の ひと は やめません でして, らんぼう に も じぶん の げた を ぬいて, いき の たえて をる ひと の あたま を たゝき だしました。この とき すてゐしよん の やくにん が その ひと を さゝへて けんくわ を やめ させません でした なら きつと あひて の ひと を ころし-[illegible] の でせう と おもひます。この

XXIII. DAI NIJŪ SAN NO KOTOWAZA.

TWENTY-THIRD PROVERB.

MU.

Muri ga tōreba dōri hikkomu.

Reason shrinks back when passion goes by.

1.—**Robinson Shi:**—*Watakushi wa kono bun no imi wo jūbun ryōkai-shite iru to, omoimasu. Kono aida Shimbashi no suteishyon de sono tokiakashi ni naru koto wo mimashita. Chōdo watakashi ga Yokohama yuki no kisha ye norō, to omotte imasu toki wameki-goe ga kikoe-mashite, futari no otoko ga san tō no kuruma kara kakete dete kimashita. Soshite futari tomo shiki-ishi no ue ye taoremashita ga, hitori wa tachimachi karada wo furi-hanashimashite, tobiagari-sama aite no kao wo hidoku kerimashita. Kerareta hō wa iki ga taemashita ga, sore de mo ketta hō no hito wa yamemasen deshite, rambō ni mo jibun no geta wo nuide iki no taete oru hito no atama wo tataki dashimashita. Kono toki suteishyon no yakunin ga sono hito wo sasaete kenkwa wo yame sasemasen deshita nara, kitto aite no hito wo koroshite shimatta no deshō, to omoimasu. Kono hito wa ikari no tame ni ki ga chigatte ita yō deshita. Sore kara ato wa dō narimashita ka, kisha ga suteishyon kara demashita no de zonjimasen deshita ga, sono otoko wa iiburi wo sei suru chikara wo mattaku ushinatta no desu.*

1. **Mr. R:**—I understand the meaning of these words thoroughly, I think. I saw an illustration of them at the Shimbashi station, a short time ago. I was about to get into a train for Yokohama. I heard angry cries. Just then two men came tumbling out of a third-class carriage. Both fell upon the pavement. One of the men suddenly released himself from the other's clinch. He jumped up and kicked the other man full in the face. The other was knocked senseless. But this did not stop the one who kicked him. He furiously tore off one of his own *geta*, (clogs) and began to hammer the senseless man on the head with it. I think he would have killed the fellow, if some of the station guards had not grabbed him and put a stop to the fight. He seemed to have gone crazy with fury. How it all ended, I do not know. The train just then pulled out of the station. The man had lost control of himself.

ひと は いかり の ため に き が ちがつて ねた やう でした。それ から あと は どう なりました か, きしや が すていしよん から でました の で ぞんじません でした が, その をとこ は じぶん を せい する ちから を まつたく うしなつた の です。

2. ミカタ-し:—さやう だうり と かんじやう と は ともなはない もの で ございます。しかし もう ぉ いとま いたさねば なりません。あなた の にはばん は たいへん よく うゑき を ていれ いたしました ね。つばき の きれい な こと。いま に はな が たくさん さきませう。うめ の らうぼく も また はな を ださう と して をります。あなた の ところ の「しやう-ちく-ばい」の うち では まつ の き が うめ と たけ の わり に は ぉほきく なりました ね。

3.—ハイ, わたくし は ちいさい の と うゑ-かへ やう と ぉもつて をります。わたくし の きんぎよ は いかゞ で ございます か。

4.—きれい で ございます ね。さやうなら。ちかゞ に ぉ いで なさいまし。

5.—アヽ, いつさくじつ は けつこう な かき を ぉくつて くださいまして, ありがたう ござい-

2. **Mikata Shi:**—*Sayō. Dōri to kanjō to wa tomonawanai mono de gozaimasu. Shikashi, mō o itoma seneba narimasen. Anata no niwaban wa taihen yoku ueki wo teire itashimashita, ne. Tsubaki no kirei na koto. Ima ni hana ga takusan sakimashō. Ume no rōboku mo mata hana wo dasō, to shite orimasu. Anata no tokoro no "shō-chiku-bai" no uchi de wa matsu no ki ga ume to take no wari ni wa ōkiku narimashita ne.*

2. **Mr. Mi:**—Yes, reason and passion will not go together. But I must return now. Your gardener has trimmed your shrubbery excellently. What fine camellias! You will have a mass of them in bloom before long. The old plum tree too seems to be getting ready to show what it can do. The pine in your *Shō-chiku-bai* is becoming rather big for the bamboo and the plum.

3.—*Hai, watakushi wa chiisai no to uekae yō, to omotte orimasu. Watakushi no kingyo wa, ikaga de gozaimasu ka?*

3.—Yes, I am thinking of having a smaller one planted. How do you like my gold fish?

4.—*Kirei de gozaimasu, ne. Sayōnara! Chikajika ni o ide nasaimashi.*

4.—They are beauties. Well, good bye! Come over soon.

5.—*Ah, issakujitsu wa kekkō na kaki wo okutte kudasaimashite, arigato gozoimashita. O rei wo mōsu no wo wasure yō to shite orimashita.*

ました。 おれい を まうす の を わすれ やう と して をりました。

6.—ナアニ, つまらない もの で。

二十四。 だい にじふ し の ことわざ。

う 宇

うり の たね に なすび は はえぬ。

1. (ロビンソン-しは ミカタ-し の いへ にて めしつかひ に むかひ)—だんな は お うち です か。

2.—たつた いま お でかけ て ございました。

3.—すぐ に お かへり でせう か。

4.—いつて たづねて まゐりませう。 おく-さま の おつしやる には, だんな-さま は おつけ お かへり なさいます から どうぞ お はいり なさいまし。

5.—それ では おく-さま に よろしく いつて ください。 わたくし は いち-に-じ かん の うち に かへつて きます から。 イヤ チヨット はいりませう。 ま-も-なく れ かへり でせう から。

6.—どうぞ こちら へ。

5.—By the way, I almost forget to thank you for the delicious persimmons you sent me the day before yesterday.

6.—*Nani, tsumaranai mon de.*

6.—Pray, don't mention it.

XXIV. DAI NIJŪ SHI NO KOTOWAZA.

TWENTY-FOURTH PROVERB.

U.

Uri no tane ni nasubi wa haenu.

An egg-plant does not grow from a melon seed.

1.—(**Robinson Shi Mikata Shi no ie nite meshitsukai ni mukai**):—*Danna wa o uchi desu ka?*

1. (**Mr Robinson, to servant at Mr. Mikata's house.**)—Is your master at home?

2.—*Tatta ima o dekake de gozaimashita.*

2.—He is absent just now.

3.—*Sugu ni o kaeri deshō ka?*

3.—Will he be back soon?

4.—*Itte tazunete mairimashō.....Oku sama no ossharu ni wa, danna sama wa ottsuke o kaeri nasaimasu kara, dōzo o hairi nasaimashi.*

4.—I will go and inquire.....Madame says, that master will return before long. She invites you to come in.

5.—*Sore de wa oku sama ni yoroshiku itte kudasai. Watakushi wa ichiniji kan no uchi ni, kaette kimasu kara.....Iya, chotto hairimashō. Mamonaku o kaeri deshō kara.*

5.—Please present my compliments to madame, and say that I shall come back in an hour or two. Yet, wait a moment. I will go in now. I suppose your master will not be long gone.

6.—*Dōzo kochira-ye.*

6.—This way, please sir.

ミカタ-ふじん:—オヤ マア よく おいで なさいました。どうぞ おかけ なさいまし。やど は いちじ-かん ほど まへ に きやう-だい の やくしよ へ ゆきました が, いま に も かへつて くる だらう と おもひます。ちかごろ は いかゞ て ございます か。

8.—きのう は ウヘノ へ いつて いち-にち ほど あそんで きました。びじゆつくわん は こと に れもしらう ございました, ヨーロツパ ふう の ゑ を しばらく けんきう して み-ました が なかゝ よう ございます。もつとも いろ は ちつと しつこい やう です が よほど のぞみ が ございます。しかし なん で-す ね, ニホン りう の ひつぱう は どれ に て も みえて います ね。すひやく ねん らい の えいきやう を ニホン の びじゆつ から とりさる に は よほど の とき が かゝり-ませう。ヨーロツパ と ニホン と の びじゆつ の ふう は すつかり ちがいます。

9.—やど て は わが くに の ある ぐわ-か の やりかた に さんせい いたしません。あの ひと は たいがい の こと は ぐわいこく-ずき です が, この しん くふう は このみません です。

10.—さやう わたくし など も ニホン の むかし の ふう を このみます。わたくし の

7. **Mikata Fujin:**—*Oya! mā yoku o ide nasaimashita. Dōzo o kake nasaimashi. Yado wa ichijikan hodo mae ni kyōdai no yakusho ye yukimashita ga, ima ni mo kaette kuru darō, to omoimasu. Chika-goro wa ikaga de gozaimasu ka?*

7. **Mrs. Mikata:**—Ah! Mr. Robinson, you are very welcome. Pray, be seated. Mr. Mikata went to his brother's office about an hour ago. I am expecting his return at any moment. What have you been doing lately?

8.—*Kinō wa Ueno ye itte ichinichi hodo asonde kimashita. Bijutsukwan wa koto ni omoshirō gozaimashite. Yōroppa fū no e wo shibaraku kenkyu shite mimashita ga, naka-naka yō gozaimasu. Mottomo iro wa chitto shitsukoi yō desu ga, yohodo nozomi ga gozaimasu. Shikashi, nan desu ne, Nihon ryū no hippō wa dore ni de mo miete imasu, ne. Suhyaku nen rai no eikyō wo Nihon no bijutsu kara tori saru ni wa, yohodo no toki ga kakarimashō. Yōroppa to Nihon to no bijutsu no fū wa, sukkari chigaimasu.*

8.—I went to Ueno yesterday, and spent most of the day there I was particularly interested in the Fine Art Exhibitions. The pictures in European style I studied for some time. They are much to be commended. It seems to me, however, that their coloring is rather heavy. They promise well. But,—do you know?—I think the hand of artistic Japan shows itself in almost all of them. It will be a long time before the influence of the centuries here can be removed from art. The styles of art in Europe and in Japan are quite unlike.

9.—*Yado de wa waga kuni no aru gwaka no yarikata ni sansei itashimasen. Ano hito wa taigai no koto wa gwaikokuzuki desu ga, kono shin kufū wa konomimasen desu.*

9.—Mr. Mikata does not approve the attempts which some of our painters are making. He is in favor of most things foreign,—but. the new art he does not like.

10.—*Sayō. Watakushi nado mo Nihon no mukashi no fū wo konomimasu. Watakushi no mita aru junsui no Nihon fū no ye ni wa hijō ni kampuku itashimashita. Naka ni wa, Nihon fū to mo, Yōroppa*

みた ある じゆんすい の ニホン ふう の ゑ に は ひじやう に かんぶく いたしました。なか に は ニホン ふう と も ヨーロツパ ふう と も つかない まぜあはせ の いや な ゑ も ありました が, あそこ に かり あつめて ある ゑ を みた とき に は わたくし は ほんたう の びじゆつてき かんじやう を おこしました。わたくし が みました タンイウ の いつゝむつ の けいしよく の ゑ ほど きれい な もの は みた こと が ない と おもひます。それ は ごく わづか な ほねをり て けつくわ の くわんぜん なる もの を それら の うへ に あらはして ございました。たつた いち-ど いぜん キヤウト の「ニシホングワンジ」の ひろま て ニホン の ゑ に かんしん した こと が ございます。そこ の ゑ は わが くに て いふ ラフアエル いぜん の もの だけ て あり-ます が みな じゆんすい の ニホン ふう て ございました。

(ミカタ-し いり きたろ)。

11.-- オヤ ロビンソン-さん よく お いで て ございました。(ミカタ-ふじん は をつと の かへりたる とき の ふつう の あいさつ にて「お かへり」と いひ, ミカタ-し は「たゞいま」と こたへて ロビンソン-し に はなし を つゞけぬ)。

fū to mo, tsukanai maze awase no iya na e mo arimashita ya, asoko ni kari atsumete aru e wo mita toki ni wa watakushi wa hontō no bijutsu-teki kanjō wo okoshimashita. Watakushi ga mimashita Tanyū no itsutsu mutsu no keisholcu no e hodo kirei na mono wa mita koto ga nai, to omoimasu. Sore wa goku wazuka na hone ori de kekkwa no kwanzen naru mono wo sorera no ue ni arawashite gozaimashita. Tatta ichi do izen Kyōto no Nishi Hongwanji no hiroma de Nihon no e ni kanshin shita koto ga gozaimasu. Soko no e wa waga kuni de iū Rafaeru izen no mono dake de arimasu ga, mina junsui no Nihon fū de gozaimashita.

10.—Well, for my part, I prefer in Japan the old style. I was charmed beyond telling, with some of the purely Japanese pictures that I saw. There were some half-and-half paintings that were abominable. I had a genuine art sensation, however, in the "Loan Collection." I do not think I ever saw anything finer in its way than the five or six Tanyu landscapes. There was perfection of effect in them with the smallest amount of effort. Only once before, in Kyōto, in the big hall of the Nishi Hongwanji, have I been so delighted over Japanese painting. The pictures there are almost what our people would call pre-Raphaelite. Yet, they are purely Japanese.

(Mikata Shi iri-kitaru
(Mr. Mikata enters.)

11.—Oya! Robinson san yoku o ide de gozaimashita. *(Mikata fujin wa otto no kaeritaru toki no futsū no aisatsu nite, "O kaeri" to ii, Mikata Shi wa "Tadaima" to kotaete Robinson Shi ni hanashi wo tsuzukenu)*

11.—Ah! Mr. Robinson this is a pleasant surprise *(Mrs. Mikata greets her husband with "O Okaeri!" the usual salutation at a return home to which he answers, "Tadaima!" and continues, speaking to Mr. Robinson:)—*

12.—ひさしく おまち て ございました わ。

13.—ナニ ざんじ てす。 おく-さま の おはなし て たいへん おもしろう ございました。 ちかごろ は いかゞ て ございます か。

二十五。 だい にじふ ご の ことわざ。

ゐ 井

ゐ の なか の かはづ たいかい を しらず。

1. ミカタ-し:—さくじつ おはなし まうした とほり せいふ は しようだく を あたへました。 らい-げつ は しけん-びやうゐん の ため にじつけん しつ を たて はじめます。 かね も じふぶん に きふ に なりました。

2. ロビンソン-し:—それ は たもつた より おしあはせ て ございました。 よほど の はん-たい が ある だらう と おもつて をりました に。

3.—たゞ すこし めんどう で あつた の は, びやうゐん の うち の こと て ありました。 わたくし-ども が きめました とち の きんじよ の ひと〳〵 が いろ〳〵 じやま を いたしました の です。 しかし, いま て は しんぱい する に およばない と いふ こと が わかつた

12.—Hisashiku o machi de gozaimashita ka ?

12.—Have you been waiting long !

13.—Nani zanji desu. Oku sama no o hanashi de taihen omoshirō gozaimashita. Chikagoro wa ikaga de gozaimasu ka ?

13.—Not long. Mrs. Mikata has been making the time pass very agreeably. How goes it with you ?

XXV. DAI NIJŪ GO NO KOTOWAZA.

TWENTY-FIFTH PROVERB.

(*W*) *1.*

I no naka no kawazu dai kai wo shirazu.

The frog in a well does not know the ocean.

1. **Mikata Shi:**—*Sakujitsu o hanashi mōshita tōri, seifu wa shōdaku wo ataemashita. Raigetsu wa shiken-byōin no tame ni, jikken shitsu wo tate hajimemasu. Kane mo jūbun ni kifu ni narimashita.*

1. **Mr. M:**—It is just as I told you yesterday. The government has given its consent. We shall begin building the laboratory for the experimental hospital next month. Money enough for it has been subscribed.

2. **Robinson Shi:**—*Sore wa omotta yori oshiawase de gozaimashita. Yohodo no hantai ga aru darō, to omotte orimashita ni.*

2.—**Mr. R:**—You are much more fortunate than I had expected. I supposed that you would have a great deal of opposition.

3.—Tada sukoshi mendō de atta no wa, byōin no ichi no koto de arimashita. Watakushi-domo ga kimemashita tochi no kinjo no hitobito ga, iro-iro jama wo itashimashita no desu. Shikashi, ima de wa shimpai suru ni oyobanai, to iū koto ga wakatta darō, to omoimasu. Tonikaku banji no torikime ga tsukimashita kara, shinnen ni wa sugu ni tate hajimeru tsumori desu.

4.—The only serious trouble we have had has been over the location of the hospital. The people living near the lot of land we selected, have put all sorts of obstacles in our way. But I think they see now that

だらう と れもひます。 とにかく ばんじ の とりきめ が つきました から, しんねん に は すぐ に たて はじめる つもり です。

4.—ぐち な ひと の まどひ ほど あつかひ にくい もの は ありません。 わたくし が こども の じぶん に いちど したてや へ つかひ に ゆきました が, その みせ へ はいる と にかい で ひどい さわぎ が あるの で びつくり した こと が ありました。 あとで きいて みます と あるじ が しよくにん-ら と たゝきあい を して ゐた の で, そのおこり は もちぬし が こうじやう へ きかい を いれた ところ が しよくにん-ら は この きかい が くる と じぶん-ら の しごと が すぐ に ひま に なる だらう と おもつて, これ を うちこわした の で ございました。

5.—さう でした か。 ガッシウコク に そのやう な こと が おこつた と は ぞんじ-ません でした。

6.—ソリャ モウ。 どこ に て も おこる こと で ございます。 アメリカ で はじめて の てつだう や, はじめて の むぎかりきかい や, はじめて の くつ の きかい や, その た あら-ゆる はじめて の こと に ついて も ひじ-やう に ばか な さわぎ が ありました。 せけん

there is no danger for them to be afraid of. At any rate, everything is settled. Soon after the New Year we shall begin to build.

4.—Guchi na hito no madoi hodo atsukai nikui mono wa arimasen. Watakushi ga kodomo no jibun ni ichi do shitateya ye tsukai ni yukimashita ga, somo mise ye hairu to, nikai de hidoi sawagi ga aru no de bikkuri shita koto ga arimashita. Ato de kiite mimasu to, aruji ga shokunin-ra to tatakiai wo shite ita no de, sono okori wa mochinushi ga kōjyō ye kikai wo ireta tokoro ga shokunin-ra wa kono kikai ga kuru to jibun-ra no shigoto ga sugu ni hima ni naru darō to omotte, kore wo uchikowashita no de gozaimashita.

5.—Ignorant prejudice is one of the difficulties hardest of all to overcome. Once, when I was a boy, I went on an errand to a tailor's shop. When I got to the shop I was frightened by dreadful noises from up stairs. I found out afterwards that the proprietor was having a fist-fight with some of his workmen. They had broken into pieces a sewing machine, which he had put into his work-shop. The men imagined that the machine would soon throw them all out of work.

5.—Sō deshita ka? Gasshū koku ni sono yō na koto ga okotta to wa, zonjimasen deshita.

5.—Is that so? I did not know that such things ever happened in the United States.

6.—Sorya mō, doko ni de mo okoru koto de gozaimasu. Amerika de hajimete no tetsudō ya, hajimete no mugi-kari kikai ya, hajimete no kutsu no kikai ya, sonota arayuru hajimete no koto ni tsuite mo, hijyō ni baka na sawagi ga arimashita. Seken ni wa mesaki no mie nu hito ga kayō ni takusan aru no desu.

6.—Oh! they happen everywhere. The most absurd things are told about the first railways in America, about the first reaping machines, the first shoe-making machines, in fact, about the first everything that means progress and greater prosperity. There are so many men who can not see beyond their noses.

には めさき の みえ ぬ ひと が かやう に たくさん ある の です。

7.—さう です。ニホン でも くわこ さんじふねん の あひだ に この きんがん の れい と なる こと が たくさん ございました。しかし よ の ひと は じぶん-ら の ばか て あつた こと を すぐ に わすれて, いぜん こばんだ もの を もちひて をります。あなた の れ ため に えらびました ことわざ の なか に こもつて をる しんり は せけん の たくさん の ひとゞ に も あたる と おもひます。

8.—それ は どれ です か。

二十六。だい にじふ ろく の ことわざ

の の み

のどもと すぐれば あつさ を わする。

1. ミカタ-し:—ひと くち のみこむ と すぐ に あつさ を わすれる と いふ こと を をしふる の です。

2. ロビンソン-し:—この ことわざ の うち に も いくぶん か よき しんり が ある に ちがひ ありません が, その おうよう は ほか ア ー ァとば ほど に ハア ェ あり-

7.—*Sō desu. Nihon de mo kwako san-jū nen no aida ni kono kingan no rei to naru koto ga, takusan gozaimashita. Shikashi, yo no hito wa jibunra no baka de atta koto wo sugu ni wasurete, izen kobanda mono wo mochiite orimasu. Anata no o tame ni erabimashita kotowaza no naka ni, komotte oru shinri wa seken no takusan no hitobito ni mo ataru, to omoimasu.*

7.—Yes, we have had plenty of illustrations of that short-sightedness during the last thirty years in Japan, too. Yet, people soon forget how foolish they were, when they are enjoying the good things which they once tried to prevent. The truth that is shut up in one of the proverbs I selected for your benefit applies to multitudes of people.

8.—*Sore wa dore desu ka?*

8.—Which proverb is that?

XXVI. DAI NIJŪ ROKU NO KOTOWAZA.

TWENTY SIXTH PROVERB.

NO.

Nodo moto sugureba atsusa wo wasuru.

If a thing be swallowed its heat is forgotten.

1. **Mikata Shi:**—*Ichitokuchi nomikomu to sugu ni atsusa wo wasureru, to iū koto wo oshiyuru no desu.*

Mr. M:—The one that tells of how we forget the heat as soon as we have swallowed the mouthful.

2. **Robinson Shi:**—*Kono kotowaza no uchi ni mo ikubun ka yoki shinri ga aru ni chigai arimasen ga, sono ōyō wa hoka no ii kotoba hodo ni, hiroku wa arimasen. Sugu kesagata no koto deshita ga, watakushi wa iya na koto wo kikaneba naranu yō ni narimashite, sore wa itsu made tatte mo wasurerarenai, to omoimasu.*

ません。すぐ けさ-がた の こと でした が, わたくし は いや な こと を きかねば ならぬ やう に なりました, それ は いつ まで たつて も わすれられない と おもひます。

3.—なに ごと が あつた の です。

4.—この とち の もの で いま て は に-ねん の うへ も いろ〳〵 わたくし が せわ を して やつた ところ の せいねん が あり-まして, その して やつた こと を まうし-あげる ひつえう は ありません が, に-さん-が-げつ まへ に すこし ばかり の かね を かした こと が ありました。かし の つけこみ は あります が いり の つけこみ は ない の です。ところ が けふ また その せいねん が きまして たのみ を いひました から, わたくし は その たのんだ ところ へ せわ して やりました が, その かへり-しな に なりて ぐうぜん わたくし は この はる かした かね を かへした か, どうだ か, と たづね-ました。わたくし は かね の こと は おも-つて ゐない の で かへした と いつた とて その こと を うたがふ わけ でも なく, たゞ フット たづねて みやう と おもつた だけ で あつた の でした が, いぐわい に も その せいねん は つゝたち-あがつて, わたくし は もう あなた と はなし は しません。あなた

2. Mr. R.—To a certain degree, doubtless that proverb tells a pleasant truth. But its application is not so broad as that of many others of the wise sayings. Only this morning I was compelled to accept an unpleasant experience which I shall not forget for a long time, I am sure.

3.—*Nani goto ga atta no desu?*

3.—What has happened?

4.—*Kono tochi no mono de ima de wa ni nen no ue mo iro-iro watakushi ga sewa wo shite yatta tokoro no sei-nen ga arimashite, sono shite yatta koto wo mōshi-ageru hitsuyō wa arimasen ga, ni-san-gagetsu mae ni sukoshi bakari no kane wo kashita koto ga arimashita. Kashi no tsukekomi wa arimasu ga, iri no tsukekomiga nai no desu. Tokoro ga, kyō mata sono seinen ga kimashite tanomi wo iimashita kāra, watakushi wa sono tanonda tokoro ye sewashite yarimashita ga, sono kaeri shina ni narite gūzen watakushi wa kono haru kashita kane wo kaeshita ka, dō da ka, to tazunemashita. Watakushi wa kane no koto wa omotte inai no de kaeshita to itta tote sono koto wo utagō wake de mo naku, tada futto tazunete miyō to omotta dake de atta no deshita ga, igwai ni mo sono seinen wa tsuttachi agatte, watakushi wa mō anata to hanashi wo shimasen. Anata wa watakushi wo akunin da to omō no desu. Watakushi wa kaerimasu. Anatawa watakushi wo nusubito da to omō no desu to iimashita. Dō shitara ii deshō. Mattaku watakushi wo gokai shita no desu. Watakushi wa tokiakashi wo shi yō to kokoromi mashita ga, seinen wa mō kiki-iremasen. Kane wo kaeshita ka kaesan ka wa iū koto ga dekinai de, tada watakushi ga mukō wo akunin da to omotta to nomi iihatte orimashite, nani ka watakushi ni fusei na koto wo shite mono wo nusunda to de mo iwareta ka no yō ni kanashinde orimashita. Watakushi wa sono seinen wo kirai wa shimasen. Sono watakushi wo gokai shita koto wa fukaku kanashimimasu. Keredomo, seinen no hinan wa nomikonde shimawanakereba narimasen. Watakushi ga waruku omotte iru, to iū utagai wo kare no kokoro kara torinoke yō ga arimasen. Anata no o hanashi no kotowaza wa kō iū kotogarani wa atarimasen desu.*

4.—There is a young man in the city whom I have been trying to help in many ways, for more than two years now. I need not tell what I have done for him. Some months ago, however, he borrowed a small sum of money from me. I have a record of the loan, but I have no record of its repayment. To-day he came to me with

は わたくし を あくにん だ と おもふ の です。 わたくし は かへります。 あなた は わたくし を ぬすびと だ と おもふ の です と いひました。 どう したら いゝ でせう。 まつたく わたくし を ごかい した の です。 わたくし は ときあかし を しやう と こゝろみ-ました が せいねん は もう きゝいれません。 かね を かへした か かへさん か は いふ こと が できない で, たゞ わたくし が むかふ を あくにん だ と れもつた と のみ いひ-はつて をりまして, なに か わたくし に ふせい な こと を して もの を ねすんだ と て も いはれた か の やう に かなしんで をりました。 わたくし は その せいねん を きらひ は し-ません。 その わたくし を ごかい した こと は ふかく かなしみます。 けれども せいねん の ひなん は のみこんで しまはなければ なり-ません。 わたくし が わるく おもつて ゐる と いふ うたがひ を かれ の こゝろ から とりのけ やう が ありません。 あなた の お はなし の ことわざ は かう いふ ことがら に は あたりません です。

a new request for help. I referred him to the place he needed. Just before he went away I casually asked him whether he had ever returned the money I gave him in the spring. I did not care for the money. I should not have doubted his word had he said he had repaid it. I merely wished to satisfy an inquiry which then arose in my thoughts. To my dismay the young fellow started up, and said, "I will talk no more with you. You think I am a bad man. I will go. You think I am a thief." What could I do? The boy wholly misunderstood me. I tried to explain. But he no longer could control himself. He could not tell whether or not he had "repaid the money." But, I thought him "a bad man," he insisted. He went off, distressed, as though I had accused him of dishonesty and robbery. I like the young fellow. I am grieved deeply that he should so misunderstand me. I have had to swallow all his reproaches. I do not see how I can remove his conviction that I suspected him of evil. Your proverb does not hold good in a matter like this.

二十七。だい にじふ しち の ことわざ。

お　れ

れに の ねんぶつ。

1. ミカタ-し:—その わかい をとこ は しやう-じき だ と おかんがへ て す か。

2. ロビンソン-し:—べつ に うたがう べき りいう も ありません。わたくし は あれ を ぎぜんしや だ と いふ より は, き が よわい と いふ はう が てきたう だ と おもひます。あれ は めいよ を おもふ のじやう が つよ-すぎる の て, ちよつと さわ-つて も ちゞみこむ やう な ふう て ある のか も しれません。あるひは わたくし に たいする あいじやう が つよい の て ほか の ひと から は むきだし に あばかれて も, こらへる こと が できる の て も, わたくし から は とひ を うける こと て さへ も できぬ のか も しれません。たゞ わたくし が もつとも ふくわい に おもいます の は さん ねん の あひだ いろ〳〵 せわ を して やりました の に, むかふ の こゝろ に しんよう が おこつて ゐません て, わたくし が いつた こと は ほか に いみ が ない と いふ こと を おもふ やう に ならない と いふ

XXVII DAI NI-JŪ-SHICHI NO KOTOWAZA.

TWENTY SEVENTH PROVERB.

O.

Oni no nembutsu.

A devil's prayer.

1. **Mikata Shi:**—*Sono wakai otoko wa shōjiki da to o kangae desu ka?*

1. **Mr. M:**—You think the young fellow sincere?

2. **Robinson Shi:**—*Betsu ni utagau beki riyū mo arimasen. Watakushi wa are wo gizensha da, to iū yori wa, ki ga yowai, to iū hō ga tekitō da, to omoimasu. Are wa meiyo wo omou no jō ga tsuyo-sugiru no de, chotto sawatte mo chijimi-komu yō na fū de aru no ka mo shiremasen. Aruiwa, watakushi ni taisuru aijō ga tsuyoi no de, hoka no hito kara wa muki-dashi ni abakarete mo koraeru koto ga dekiru no de mo, watakushi kara wa toi wo ukeru koto desae mo dekinu no ka mo shiremasen. Tada watakushi ga mottomo fukai ni omoimasu no wa san nen no aida iro-iro sewa wo shite yarimashita no ni, mukō no kokoro ni shinyō ga okotte imasen de, watakushi ga itta koto wa hoka ni imi ga nai, to iū koto wo omou yō ni naranai to iū koto desu, Watakushi wa watakushi to majiwaru hito-bito ga yoku watakushi wo shinjite, watakushi ga banji ni shōjiki de sappari to shite iru to omotte moraitō gozaimasu.*

2. **Mr. R:**—I have no reason for doubting him. I should rather say that he is weak-minded than that he is a hypocrite. It is just possible, too, that his sense of personal honor is so tender that it shrinks even from a touch. It may be that his affection for me is so strong that he can not bear even a question from me, while he would endure downright accusations from others. What I feel most troubled about is, that all I have done for him for the last three years has not aroused in him a confidence that would prevent him from thinking that I meant more than I said. I despise hypocrisy. And I demand in my friendships a confidence that will assume honesty and frankness throughout everything.

こと です。わたくし は わたくし と まじわる ひと〴〵 が よく わたくし を しんじて，わたくし が ばんじ に しやうじき て，さつぱり と して ゐる と おもつて もらひたう ございます。

3.—その ご ちうもん は よわい ひと-ごゝろ に とつて は ちつと むり て ございます。ひと は じぶん を もつて たにん を はん-だん いたします。

4.—さう か も しれません。しかし しやう-じき な ひと〴〵 に は なす べき こと が いろ〳〵 あります が，めいはく の しようこ が あつて うたがはなければ ならん やう に なり-ます まて，じぶん の ともだち を しんずる こと は その ひとつ だらう と おもひます。わたくし は ひどい うたがひ を して まうけ を とります より，しんよう を わたくし の きしつ と して そん を うけたう ございます。

5.—その おゝ ことば は まこと に ご しんせつ です が，よわたり の ため に なる をしへ て は ありません。イヤ たいがい の ひと が まもつて ゆく ところ の きそく て は あり-ません。しんよう は けつこう な もの です が，それ を かふ あたひ は すこし て あり-ません。どの てん にて ちかづき や とも-

3.—Sono go chūmon wa yowai hitogokoro ni totte wa, chitto muri de gozaimasu. Hito wa jibun wo motte tanin wo handan itashimasu.

3.—You are rather exacting of weak human nature. Men judge others by themselves.

4.—Sō ka mo shiremasen. Shikashi, Shōjiki na hito-bito ni wa nasu beki koto ga iro-iro arimasu ga, meihaku na shōko ga atte utagawanakereba naran yō ni narimasu made, jibun no tomodachi wo shinzuru koto wa sono hitotsu darō, to omoimasu. Watakushi wa hidoi utagai wo shite mōke wo torimasu yori, shinyō wo watakushi no kishitsu to shite son wo uketō gozaimasu.

4.—That may be. But there are traits which all honest men should show. One of these traits is confidence in their friends until compelled by clear proof to doubt them. I would rather have faith as a permanent thing in my character, and suffer loss by having it, than a chronic suspicion by which I might gain much.

5.—Sono o kotoba wa makoto ni go shinsetsu desu ga, yowatari no tame ni naru oshie de wa arimasen. Iya, taigai no hito ga mamotte yuku tokoro no kisoku de wa arimasen. Shinyō wa kekkō na mono desu ga, sore wo kau atai wa sukoshi de arimasen. Dono ten nite chikazuki ya tomodachi wo shinzuru koto ga dekiru ka, to iu koto wa, arayuru mondai no uchi de ichiban kotae nikui mondai de gozaimasu.

5.—That is generously spoken. But it is not worldly wisdom. I mean rather, it is not the rule by which most men work. Confidence is a treasure that costs much to get. At what point a man can trust neighbors or friends fully, is one of the hardest of all questions to answer.

だち を しんずる こと が できる か と いふ こと は, あらゆる もんだい の うち て いちばん こたへ にくい もんだい て ございます。

6.—それ は その とほり です。あなた の はう に は さう いふ じじつ が たくさん ございます。これ は ひさしい いぜん に わたくし の こきやう に おこつた こと ですが, ある ぎんかう の くわいけい に しんせつ な じんばう の ある ひと が ありまして, その つま が しんだ ため, さびしく くらして をりました が, まもなく たこくじん が ふたり この とち へ きました。ひとり は まさしく はいびやう の ため に なやんて をり, いま ひとり は びやうにん の きやうだい て ありました。そくさい な はう の ひと は まもなく くわいけい と ちかづき に なりまして, ときどき ぎんかう へ おほき な あづけきん を いたしました。くわいけい の つま は はいびやう て しにました の て くわいけい は ふたり の たこくじん に たいして どうじやう を もちました。くわいけい と そくさい な あきうど と の じやう は しだい に しんみつ と なりまして, つひ に この をとこ は くわいけい の うち へ しばしば おひ

C.—Sore wa sono tōri desu. Anata no hō ni wa sō iu jijitsu ga akusan gozaimasu. Kore wa hisashii izen ni watakushi no kokyō ni okotta koto desu ga, aru ginkō no kwaikei ni shinsetsu na jimbō no aru hito ga arimashite, sono tsuma ga shinda tame, sabishiku kurashite orimashita ga, ma mo naku takokujin ga futari kono tochi ye kimashita. Hitori wa masashiku haibyō no tame ni nayande ori, ima hitori wa byō nin no kyōdai de arimashita. Sokusai na hō no hito wa ma mo naku kwaikei to chikazuki ni narimashite, toki-doki ginkō ye ōki na azukekin wo itashimashita. Kwaikei no tsuma wa haibyō de shinimashita no de kwaikei wa futari no takokujin ni taishite dōjō wo mochimashita. Kwaikei to sokusai na akindo to no jō wa shidai ni shimmitsu to narimashite, tsui ni kono otoko wa kwaikei no uchi ye shijū kuru hito to narimashita.

C.—Yes, I know that. On your side is such a series of facts as these, which, long ago, took place in my native town. The cashier of one of our banks was a cordial, popular citizen. His wife died, leaving him desolate. Not long afterwards, two strangers came to the town. One of them was suffering, apparently, from consumption. The other was the invalid's brother. The well man had plenty of money. He soon became acquainted with the cashier, and at times placed large deposits of money in the bank. The cashier's wife had died of consumption. The cashier's sympathy, therefore, went out to the two strangers. An intimate friendship gradually sprang up between the cashier and the well brother. This brother at length became a frequent visitor at the cashier's house.

わたくし が こちら へ あがります やう に じいう に その うち へ いつた のて ございます。 そして つきひ の たつ と とも に たがひ の なか は ますく よく なりました が たこくじん は また たえず けうくわい に かよふ ひと と なり キリスト しんじや の ごく しんせい な ばんさんしき に も くははり-ました。 くわいけい は ごく せいじつ な しうけうか て ありまして。 イヤ ながい はなし は つめなければ なりません が, とにかく たこくじん は つひ に この とち の きこう は その きやうだい の けんかう に たいへん よい と いひました。 そして この まち の きんぺん に とち を かはう と けつしん いたしまして, その こと を あたらしく できた すべて の ともだち に しらせ ました。

しかる に しやうぐわつ の ある ばん に ごく おどろく べき こと が おこりました。 たほかぜ は ふき, ゆき あられ あめ も ふり まち に ひと-どほり も なく, くわいけい は ぎんかう の じぶん の へや て しごと を して をりました。 この ぎんかう は くわいけい の いへ の なか に ある のて ありまして, じふ-じ じつぷん の こと ですが, との すゝ が なりまず の て めしつかひ が かどぐち へ ゆきて [illegible] やうに [illegible] やうだい の

Watakushi ga kochira ye agarimasu yō ni, jiyū ni sono uchi ye itta no de gozaimasu. Soshite, tsuki-hi no tatsu to tomo ni tagai no naka wa masu-masu yoku narimashita ga takoku-jin wa, mata taezu kyōkwai ni kayou hito to nari Kirisuto shinja no goku shinsei na bansanshiki ni mo kuwawarimashita. Kwaikei wa goku seijitsu na shūkyō-ka de arimashite. Iya ! nagai hanashi wa tsumenakereba narimasen ga, tonikaku takokujin wa tsui ni kono tochi no kikō wa sono kyōdai no kenkō ni taihen yoi, to iimashita. Soshite, kono machi no kimpen ni tochi wo kaō to kesshin itashimashite, sono koto wo atarashiku dekita subete no tomodachi ni shirasemashita.

He went freely to the house, as I come here. This intimate relationship grew stronger through a large part of the year. The stranger became a regular church-goer, too. He even took part in the most sacred act of Christians, the Lord's Supper. The cashier was a truly sincere religious man. Well! I must make a long story short. The stranger at length concluded that the climate of that place was "very good for his brother's health." He "decided to buy an estate near the town." All this was made known to his many new found friends.

Shikaru ni, shōgwatsu no aru ban ni goku odoroku beki koto ga okorimashita. Ōkaze wa fuki, yuki, arare, ame mo furi, machi ni hitodōri mo naku, kwaikei wa ginkō no jibun no heya de shigoto wo shite orimashita. Kono ginkō wa kwaikei no ie no naka ni aru no de arimashite, jū-ji jippun no koto desu ga, to no suzu ga narimasu no de meshitsukai ga kadoguchi ye yukimasu to byōnin no kyōdai no Brown shi ga soko ni orimashita. Brown wa watakushi ga konata ye tōsaremasu yō ni, jiyū ni tōsaremashite, kwaikei no shitsu ye yuki, kwaikei ni mukai, ima gata tsūun de ichiman doru no tsutsumi wo uketotta ga, yado ya ni oku no wa shimpai de aru kara, ginko ye shimatte morau tame ni motte kimashita, to iimashita.

But one night in January, a most startling thing happened. A wild wind was blowing. Snow, sleet and rain were falling. The streets were deserted. The cashier was working in his private office,

ブラウン-し が そこ に をりました。ブラウン は わたくし が こなた へ とほされます やう に じいう に とほされまして くわいけい のしつ へ ゆき, くわいけい に むかひ, いまがたつううん で いちまん どる の つゝみ を うけとつた が やどや に おく のは しんぱい である から ぎんかう へ しまつて もらふ ため に もつて きました と いひました。

すると くわいけい は いうじん のものとして それ を うけとらう, そして じふ-じ-はん に なつて ばんにん が きた とき に きんこ を ひらいて つゝみ を しまひませう と いひ, つくゑ の ひきだし を あけて, つゝみ を いれ やう と しましたが, この とき の おどろき は どんな で ございましたらう。じぶん の あたま は きれ で つゝまれて ブラウン の こゑ で, ころさう とは おもはん が, きんこ を すぐ に あけなければ ならない と いひました。くわいけい は この いつはり の ともだち と いつしよう けんめい で くみあひましたが その れと が にかい の くわいけい の きやうだい と めしつかひ とに きこえましたの で, めしつかひ は おほごゑ を あげて たすけ を よびました。どろぼう は よびごゑ を きく とともに あひて を すてゝ にげました が その こぶん [illegible] の

in the bank. The bank was in a part of the cashier's house. The door bell rang. It was near ten o'clock. A servant went to the door. Mr. Brown, the invalid's brother, was there. He was admitted as freely as I would be admitted here. He went into the cashier's office. He said, that he had just received by express a package containing ten thousand dollars. He was afraid to keep it at the hotel. He had brought it to the bank for safe keeping.

Suru to kwaikei wa yūjin no mono to shite sore wo uketorō, soshite, jū-ji-han ni natte ban nin ga kita toki ni, kinko wo hiraite tsutsumi wo shimaimashō, to ii, tsukuye no hikidashi wo akete, tsutsumi wo ire yō, to shimashita ga, kono toki no odoroki wa donna de gozaimashitarō. Jibun no atama wa kire de tsutsumarete, Brown no koe de, korosō to wa omowan ga, kinko wo sugu ni akenakereba naranai, to iimashita. Kaikei wa kono itsuwari no tomodachi to isshō-kemmei de kumiaimashita ga, sono oto ga nikai no kwaikei no kyōdai to, meshitsukai to ni kikoemashita no de, meshitsukai wa ōgoe wo agete tasuke wo yobimashita. Dorobō wa yobigoe wo kiku to tomo ni aite wo sutete, nigemashita ga, sono jibun ni wa tonari no yadoya no hito-bito ga ginkō no ushiro-niwa ye kakete kite orimashita no de, dorobō ga ushiro no kuchi kara nige yō to shite, dan wo tobi-orimasu to, chōdo soko ni ita go roku nin no hito-bito no mannaka ye ochimashita. Soshite, sugusama toraerarete gimmi ni ai, tsumi no senkoku wo ukemashita. Tokoro ga kwaikei wa kokoro to, karada to, no odoroki ga, hijō ni hidokatta no de, sono go ni san nen tatsu uchi ni kono yo wo sarimashita.

The cashier replied that he would take it for his friend, and he added, that when the watchman came in at half past ten he would open the vault and put the package away. At the same time he opened a drawer in his desk to put the package into it. In doing that, what was his horror! A cloth was thrown over his head. He heard Brown's voice saying that he did not want to kill him, but that the vault must be opened then. The cashier struggled desperately with the hypocrite friend. The noise of the struggle was heard up stairs by the cashier's brother, and by the servant. The servant ran

やどや の ひとゞ が ぎんかう の うしろ-には へ かけて きて をりました の て, どろぼう が うしろ の くち から にげ やう と して, だん を とびおります と, てうど そこ に おた ご ろく にん の ひとゞ の まんなか へ おち-ました。 そして すぐさま とらへられて ぎんみ に あひ, つみ の せんこく を うけました。 ところ が くわいけい は こゝろ と からだ と の おどろき が ひじやう に ひどかつた の て, その ご に さん ねん たつ うち に この よ を さりました。

7.—それ は マア ひじやう な はなし です。 しかし その くわいけい は あなた の おつし-やつた ひと を しんじすぎる ひと て あつた の て ございます。 ひと を しんじた ため に そん を した の です。 あなた は ぎん-かう の くわいけい だけ は ひと を しんよう すべき ひと から とりのけなければ なります-まい。

8.—もちろん とりのけ の ない きそく と いふ もの は ありません。 わたくし は けつ-して あくま の たのみ を しんぜ よ と しゆちやう する もの て は ありません。

out shouting for help. The burglar hearing the alarm sprang away from his victim. By this time, men from the hotel next door had rushed into the back-yard of the bank. The burglar fled out by the back-door. He jumped from the door steps directly into the midst of a half-dozen men. He was caught. He was tried and convicted of his crime. He is now in the penitentiary. But the shock to the cashier's mind and body was so terrible that within a few years afterwards he died.

7.—Sore wa mā hijō na hanashi desu. Shikashi, sono kwaikei wa anata no osshata hito wo shinjisugiru hito de atta no de gozaimasu. Hito wo shinjita tame ni, son wo shita no desu. Anata wa ginkō no kwaikei dake wa hito wo shinyō subeki hito kara, torinoke nakereba narimasumai.

7.—That is an extraordinary story. But the cashier was too much like the confiding man of whom you spoke. He trusted and lost. I suppose you exclude bank cashiers from your list of believers in men?

8.—Mochiron torinoke no nai kisoku, to iū mono wa arimasen. Watakushi wa kesshite akuma no tanomi wo shinze yō to shuchō suru mono de wa arimasen.

8.—Of course there is no rule without exceptions. I am no advocate for trusting in praying devils.

二十八。だい にじふ はち の ことわざ。

く く 九

くち に と は たてられぬ。

1. ミカタ-し:-あの わるくち を いふた かねかり の こと も ひと を しんずる こと が できぬ しようこ に なる てせう。あなた が ひと を お しんじ なさいます じやう も いま て は よほど うすらいだ てせう と おもひます。あなた は かね を とられ，しんせつ を ひ に せられ，その うへ に また あなた の ともだち の うち て も うそつき の ため に だまされて をる ひと が ある て ありません か。

2. ロビンソン-し:—さう です と も。さう です と も。しかし，ミカタ-さん，はなし が たいへん はげしく なりました。おくさま は もう すこし おもしろい こと を おきゝ なさりたい てせう。

3. ミカタ-ふじん:—ほか の ことわざ に ついて ひとつ，ふたつ お まなび なさつたら いかゞ て ございます。どこいら へん まで れ まなび なさいました か。

XXVIII. DAI NIJŪ HACHI NO KOTOWAZA.
TWENTY-EIGHTH PROVERB.

KU.

Kuchi ni to wa taterarenu.
A door can not be made for a man's mouth.

1. **Mikata Shi:**—*Ano waru-kuchi wo iūta kane-kari no koto mo hito wo shinzuru koto ga, dekinu shōko ni naru deshō. Anata ga hito wo o shinji nasaimasu jō mo, ima de wa yohodo usuraida deshō, to omoimasu. Anata wa kane wo torare, shinsetsu wo mu ni serare, sono ue ni mata anata no tomoduchi no uchi de mo usotsuki no tame ni damasarete oru hito ga aru de arimasen ka.*

1. **Mr M:**—The scandal monger, too, is another offset I would propose to general confidence in men. I should think that your confidence would be somewhat weakened by this time. You have been robbed. You have misplaced your kindness. And you know how fiendishly some of your friends have been treated by liars.

2. **Robinson Shi:**—*Sō desu to mo! Sō desu to mo! Shikashi, Mikata San, hanashi ga taihen hageshiku narimashita. Okusama wa mō sukoshi omoshiroi koto wo o kiki nasaritai deshō.*

2. **Mr. R:**—I know! I know! But, see here! Mr. Mikata, our talk is becoming too serious. I am sure that Mrs. Mikata would rather hear of something pleasant.

3. **Mikata Fujin:**—*Hoka no kotowaza ni tsuite hitotsu futatsu o manabi nasattara, ikaga de gozaimasu? Dokoira hen made o manabi nasaimashita ka?*

3. **Mrs. M:**—Why do you gentlemen not take a lesson or two from some others of your proverbs? How far have you talked?

4. ロビンソン-し:—「そ」まで いつたと おもひ-ます が, なに を だい に なさいます か。

5.—つぎ の ことわざ も また あなた が いま いやがつて おいて なさつた の より いゝ よう に ひと の せいしつ を うつし-て ない の て てまります。 すなはち この むかし の をしへ は ひと の くち に は と が つくられぬ と いふ の てす。

6.—ところ が と は つくられます よ。 あなた は イソップ の はなし を およみ なさつた こと が ございます か。 イソップ の ふかい たくみ な はなし の うち に すくな-く も いつ-しゆ の ひらいた くち を よほど うまい ぐあひ に とざした こと が ござい-ます。 ご しようち てせう が ぐわいこく へ いつて をつた ひと が くに へ かへつて き-て いろ〳〵 な ところ て した と いふ れほき-な こと を たえず じまん して をりまして, たとへば それ は ローデス に おいて は だれ も まね が てきぬ ほど な ひじやう な とびこし を した, この こと を みて ゐた ひと は たくさん あつた, それ を ほしよう-する しようこにん も たくさん だ と いひます と, その はなし を きいた ひと が この をとこ に むかひ, さう か も しれません が, もし それ が ほんたう な ら, ここ を おいて の

4. [redacted]—"*Ku*" *made itta to omoimasu ga, nani wo dai ni nasaimasu ka?*

4. Mr. R:—I believe we have reached "*Ku.*" What have you to set up as the text for that?

5.—Tsugi no kotowaza mo, mata anata ga ima iyagatte o ide nasatta no yori, ii yō ni hito no seishitsu wo utsushite nai no de komarimasu. Sunaucachi, kono mukashi no oshie wa, hito no kuchi ni wa to ga tsukurarenu, to iū no desu.

5.—I am sorry our next proverb does not suggest any better trait of human nature than the one you are now trying to get rid of. This old bit of wisdom says, that "a door can not be built for a man's mouth."

6.—Tokoro ga, to wa tsukuraremasu, yo! Anata wa Isoppu no hanashi wo o yomi nasatta koto ga gozaimasu ka? Isoppu no fukai takumi na hanashi no uchi ni, sukunaku mo isshu no hiraita kuchi wo yohodo umai guwai ni tozashita koto ga gozaimasu. Go shōchi deshō ga guwai-kokw ye itte otta hito ga kuni ye kaette kite, iro-iro na tokoro de shita to iū ōki na koto wo taezu jiman shite orimashite, tatoeba, ore wa Rōdesu ni oite wa dare mo mane ga dekinu hodo na hijō na tobikoshi wo shita, kono koto wo mite ita hito wa takusan atta, sore wo hoshō-suru shōkonin mo takusan da, to iimasu to, sono hanashi wo kiita hito ga kono otoko ni mukai, sō ka mo shiremasen ga, moshi sore ga hontō nara ima o ide no tokoro wo kari ni Rōdesu da to minashite, sō iū ōki na tobikoshi wo hitotsu yatte misete kudasai, to iimashita. Soko de ōki na tobikoshi wo suru chikara ga aru, to iū koto dake ni tsuite wa, kono otoko no kuchi wa tojirarete shimaimashita.

6.—Oh! yes, it can. Did you ever read "Aesop's Fables?' One of those ancient, witty stories tells of how at least one kind of an open mouth was most effectually closed. A man who had been in foreign countries, on his return home, you may remember, was always bragging of the big things he had done in different parts of the world. In Rhodes, for instance, he said, he had made such an extraordinary leap that no man could come near doing it. There were "plenty of people who saw him," he said. He had "many witnesses to prove it." "Possibly," said a man who heard him talk, "but if this be true, just think that where you are now is Rhodes. Show to us one of those big leaps." That man's mouth was shut up, at least about his big jumping powers.

ところをかりにローデスだとみなして，さういふおほきなとびこしをひとつやつてみせてくださいといひました。そこでおほきなとびこしをするちからが，あるといふことだけについては，このをとこのくちはとぢられてしまいました。

二十九。だいにじふくのことわざ。

や　屋

やす-もの　かひ　の　ぜに　うしなひ。

1. ミカメ-し:—あなた　は　たいへん　むまい　いゝまはし　を　なさつた　が，いますこし　けいこ　の　はう　を　いそがなければ　なりません。これから「や」に　うつりませう。あなた　の　おはなし　の　ばん　は　すみました　から，こんど　は　わたくし　が　れ　かはり　を　いたしませう。びんぼふ-だいこく　と　いふ　こと　を　おきゝ　なさつた　こと　が　ございます　か。

2. ロビンソン-し:—ナニ　びんぼふ-だいこくですと。だいこく　が　びんぼふ　と　は　いま　が　はじめて　で　ございます。どう　して　かね　の　かみ　が　びんぼふ　に　なつた　の　です　か。

3.—わたくし　の　まうします　だいこく　は　びんぼふ　で　あつた　の　です。すくなくも　その

XXIX. DAI NIJŪ KU NO KOTOWAZA.

TWENTY NINTH PROVERB.

YA.

Yasu mono kai no zeni ushinai.

He who buys cheap loses his money.

1. **Mikata Shi:**—*Anata wa taihen umai iimawashi wo nasatta ga ima sukoshi keiko no hō wo isoga nakereba narimasen. Kore kara "Ya" ni utsurimashō. Anata no o hanashi no ban wa sumimashita kara, kondo wa watakushi ga o kawari wo itashimashō. "Bimbō-Daikoku," to iū koto wo o kiki nasatta koto ga gozaimasu ka?*

1. **Mr. Mi:**—A very good showing you have made for the other side of the argument. But we ought to be getting on with our lessons a little faster. Let us take up "*Ya.*" You have just had your turn at story telling. I should like a chance for myself. Did you ever hear of "The Poor Daikoku?"

2. **Robinson Shi:**—*Nani Bimbō-Daikoku desu ka? Daikoku ga bimbō to wa, ima ga hajimete de gozaimasu. Dō shite, kane no kami ga bimbō ni natta no desu ka?*

2. **Mr. R:**—The poor Daikoku? I never knew that a Daikoku could be poor. How can the god of riches be poverty stricken?

3.—*Watakushi no mōshimasu Daikoku wa bimbō de atta no desu. Sukunaku mo, sono Daikoku no zō ga mazuku hotte atta no desu. Shikashi, mikake wa mazuku arimashita ga, aru rōjin ga su nen no*

だいこく の ざう が まづく ほつて あつた の てす。しかし みかけ は まづく ありましたが，ある らうじん が す ねん の あひだ ふかく それ を しんじん いたしまして，まいにち〳〵 ふく を あたへ よ といつて いのつて をりましたが，どう した こと か ちつと もりやく が ありません の て，さすが の らうじん も もう しんかう も しんばう も なくなして しまいまして，じぶん の まご を よびまして，「コレ コウキチ，この だいこく の てき は まこと に まづくつて，ちつと-ばかり の かねも しあはせ も くれあ しない から，あいつ を どこ か へ もつて いつて うつちやつて こい。」と いひました。コウキチ は こゝろえて その ば を たちまして，だいこく を とつて うつちやり に ゆきましたが，しばらく たつ と かへつて きまして，「おらァ だいこく を うつちやらう と する と よそ の ひと が そばへ きて，よからう が わるからう が おまへ の だいこく を かひたい といつた から，にじふ ごせん もらつて うつて やつちまつた よ」と いひました。らうじん は これ を きゝます と とび-あがりまして，「ナンダト！あん な みつとも ない もの を？びんぼう-だいこく め，いま まで ながく それ の うち に ゐあがつて。それ の うち を てる と すぐ

aida fukaku sore wo shinjin itashimashite, mainichi-mainichi fuku wo atae yo to itte inotte orimashita ga, dō shita koto ka chitto mo riyaku ga arimasen no de, sasuga no rōjin mo mō shinkō mo shimbō mo nakunashite shimaimashite, jibun no mago wo yobimashite, "Kore! Kōkichi, kono Daikoku no deki wa makoto ni mazukutte, chitto bakari no kane mo shiawase mo kureashinai kara, aitsu wo doko ka ye motte itte utchatte koi," to iimashita. Kōkichi wa kokoroete sono ba wo tachimashite Daikoku wo totte utchari ni yukimashita ga, shibaraku tatsu to kaette kimashite, "Ora Daikoku wo utcharō to suru to yoso no hito ga soba ye kite, 'yokarō ga warukarō ga omae no Daikoku wo kaitai' to itta kara, ni-jū go sen moratte utte yatchimatta yo," to iimashita. Rōjin wa kore wo kikimasu to tobi-agarimashite, "Nanda to! anna mittomonai mono wo? Bimbō Daikoku me! Ima made nagaku ore no uchi ni iyagatte. Ore no uchi wo deru to, sugu ni tanin no saifu wo yaburi yagatte," to iimashita.

3.—Well, this Daikoku I speak of was poor. At any rate an image of him was shabbily carved. But, mean looking as he was, an old man for many years trusted in him deeply, and daily prayed to him for wealth and goodness. But no answers came. At last the old man lost faith and patience for his god. He called his grandson,—"Here Kokichi! This god Daikoku is miserably made, and he will not give even the smallest wealth or blessing to me. Go and throw him away somewhere." Kokichi started to do as he was commanded. He took Daikoku, and went out to throw him away. After a few minutes he came back. "When I was about to throw Daikoku away," he explained, "a man came along." He said, "that good or bad he would like to buy my Daikoku. I sold him, by good fortune, for twenty-five sen." As the old man heard this he raised himself up, and exclaimed;—"What! that looking thing? That poor Daikoku? Until now he has lived in my house. Just as soon as he gets out of it he hurts another man's pocket."

に たにん の さいふ を やぶり やがつた」と いひました。

4.—おもしろい らうじん ですね。そして うまい いひやう です。なに しろ その うち に おほい に しんり が こもつてる て は ありませんか。

三十。だい さんじふ の ことわざ。

ま

まがらねば よ に たゝれず。

1. (ロビンソン-し の はなし の つゞき):—もう かへらねば なりません。たゞいま どん が なりましたっ

2. ミカタ-し:—マア おまち なさいまし。もうひとつ ことわざ を やつて おいで なさつたらいかゞ です。さう すると「いろは」うた の く が また ひとつ をはります。つぎ の「ま」の じ の ことわざ は まがらねば よ に たゝれぬ と いふ の で ございます。

3.—よろしい。その く を しまひませう。ところ が まこと に よく この ことわざ に あつて をる はなし が ございます。イソップ の ぢいさん が いひます の に; ある かしわ-

4. Omoshiroi rōjin desu, ne! Soshite, umai hihyō desu! Nani shiro sono uchi ni, ōi ni shinri ga komotteru de wa arimasen ka?

4.—What a comical old fellow! And yet a shrewd comment! A good deal of truth in it after all, ins't there?

XXX. DAI SANJŪ NO KOTOWAZA.

THIRTIETH PROVERB.

MA.

Magaraneba yo ni tatarezu.

No keeping up in the world without bending.

1. (**Robinson Shi no hanashi no tsuzuki**):—*Mō kaeraneba narimasen. Tadaima don ga narimashita.*

1. (**Mr. Robinson continues**):—I must go back to my house now The noon gun has just been fired.

2. **Mikata Shi**:—*Mā o machi nasaimashi. Mō hitotsu kotowaza wo yatte o ide nasattara, ikaga desu. Sō suru to, "I, Ro, Ha," uta no ku ga mata hitotsu owarimasu. Tsugi no "Ma," no ji no kotowaza wa, "magaraneba yo ni tatarenu," to iū no de gozaimasu.*

2. **Mr. Mi**:—Don't go yet! Let us have one more proverb before you go. It will just finish out another verse of the ***I-ro-ha*** poem. "If you do not bend you can not stand up in the world"—is the maxim I have for "***Ma,***" our next syllable.

3.—Yoroshii. Sono ku wo ishimaimashō. Tokoro ga, makoto ni yoku kono kotowaza ni atte oru hanashi ga gozaimasu. Isoppu no jii san ga iimasu no ni aru kashiwa no ki ga arimashite kaze no tame ni hikinukarete, kawa shimo no hō ye magarete yukimashita. Tokoro ga, tsutsumi no ue wo mimasu to, yoshi ga takusan 'haete imasu no d

のきがありまして，かぜのためにひきぬかれてかはしものはうへながれてゆきました。ところがつゝみのうへをみますとよしがたくさんはねてゐますので，かしははこんなほそいよわいものでさへあらしにたゆるのに，じぶんはおほきなつよいきてありながらひきぬかれたのはどうもふしぎであるとうたがつてをりますと，あしはかしはにむかつて、ちつともふしぎではありません。あなたはあらしとたゝかつたからそれでたふされてしまつたのでわたくしらはちよつとしたかぜにもまがるからたすかつたのだといひました。

4.—なるほどりこうなおしですね。しかしいかなることがらにたいしてもくつしてのみをりますより，ときにはたゝかつてまけるはうがよいこともございませう。

5.—りやうはうへきかないのはつまらないきそくです。もうかへります。いぐわいにちやうざをいたしました。さやうなら。

kashiwa wa konna kosoi yowai mono de sae arashi ni tayuru no ni, jibun wa ōki na tsuyoi ki de ari nagara, hikinukareta no wa, dōmo fushigi de aru, to utayitte orimasu to, ashi wa kashiwa ni mukatte, "chitto mo fushigi de wa arimasen. Anata wa arashi to tatakatta kara sore de taosarete shimatta no de, watakushira wa chotto-shita kaze ni mo mayaru kara, tasukatta no da," to ii mashita.

3.—Very good! Let us finish the verse. I know a story that suits this proverb exactly. Old Aesop said, "An oak that had been rooted up by the winds, was carried down the stream of a river. On the banks many reeds were growing. The oak wondered to see that things so slight and frail had stood the storm. He, a great, strong tree, had been rooted up. 'Cease to wonder,' said the reed, 'you were overthrown by fighting against the storm. We are saved by bending to the slightest breath that blows.'"

4.—Yaruhodo, rikō wa ashi desu, ne. Shikashi, ikanaru kotogara ni taishite mo kusshite nomi orimasu yori, toki ni wa tatakatte makeru hō ga, yoi koto mo gozaimashō.

4.—Cunning reeds were they not? Yet, it seems to me better sometimes to fight and be beaten, than to yield to every passing thing.

5.—Ryōhō ye kikanai wo wa, tsumaranai kisoku desu. Mō kaerimasu. Iyowai ni chōza wo itashimashita. Sayōnara.

5. It is a poor rule that will not work both ways. Now I must go. I have made an unconscionably long visit. Good bye.

三十一。だい さんじふ いち
の ことわざ。

け　々

け を ふいて きず を もとめる。

(こゝ は シナがは の すていしよん なり。 ロビンソン-し じんりきしや にて こやま を くだり きたれり。 くるまや は かけはしれり。 ロビンソン-し は 「はやく〳〵 きしや が つきさう だ」 と さけび, ミカタ-し は すていしよん の いりくち に たちをれり。)

1. ロビンソン-し:—どうも お またせ まうし-まして あひ-すみません。(くるまや に むかひ。) ろく-じ-さんじつ-ぷん まて に シンパシ へ いつて をつて もらひたい。もし その とき の きしや で つかなかつたら つく まて まつて-ゐて おくれ。(ミカタ-し に むかひ。) きつぷ を お かひ なさいましたか。

2. ミカタ-し:—かひました。サア やくにん が よんで をります。

3.—(くるま に のりつつ, ロビンソン-し は ミカタ-し に むかひ。) にとう-しつ へ のる の て ございます か。

4.—ハイ。どちら て も お よろしからう と

XXXI. DAI SANJŪ ICHI NO KOTOWAZA.

THIRTY-FIRST PROVERB.

KE.

Ke wo fuite kizu wo motomeru.

He blows away the hair only to find a wound.

(*Koko wa Shinagawa no suteishyon nari. Robinson Shi, jinrikisha nite koyama wo kudari kitareri: Kurumaya wa kake-kashireri. Robinson Shi wa, "Hayaku hayaku! Kisha ga tsuki sō da," to sakebi, Mikata Shi wa suteishyon no irikuchi ni tachiroreri.*)

(Railway station at Shinagawa. Mr. Robinson comes down the hill in a jinrikisha; the kurumaya running fast. "Hurry up! Hurry up;" cries Mr. Robinson, "The train is coming." Mr. Mikata standing at the station doorway.)

1. **Robinson Shi:**—*Dōmo o matase mōshimashite aisuminasen.* (*Kurumaya ni mukai,*) *Rokuji sanjippun made ni Shimbashi ye itte otte moraitai. Moshi sono toki no kisha de tsukanakattara, tsuku made matte-ite okure.* (*Mikata Shi ni Mukai*). *Kippu wo o kai nasaimashita ka?*

1. **Mr. R:**—I am sorry to have kept you waiting. (*To the kurumaya*) Meet me at Shimbashi at six-thirty. If I am not on that train, wait until I come. (*To Mr. Mikata.*) Have you bought the tickets?

2. **M Sh:**—*Kaimashita. Sā! Yakunin ga yonde orimasu.*

2. **Mr. Mi:**—Yes. Come! The guard is calling.

3.—(*Kuruma ni norikomu, Robinson Shi wa Mikata Shi ni mukai.*) *Nitō shitsu ye noru no de gozaimasu ka?*

3.—(*Entering the train, Mr. Robinson asks.*) Are we going second class?

4.—*Hai, dochira de mo o yoroshikarō, to omoimashite. Gwaikokujin*

おもひまして。ぐわいこくじん は めつた に この やう な あさ はやい きしや に のられません。

5.—わたくし に は どちら て も いゝ の です。あなた は いつ も いつとう へ おのりだ と おもひました が。

6.—ながい たび を します とき は さう です が、トウキヤウ と ヨコハマ と の あひだ は にとう て も らく で ございます。

7.—この くるま は たいへん に さむい ですね。わたくし は まち に こほり の ある の を みて きました。けふ は じふにぐわつ の じふよつか です。もう くるま の なか へ「ユタンポ」を いれて も いゝ じぶん て ありませんか。

8.—しかし この ごろ の ひ は すぐ に あつたか に なります。フヂサン へ ゆく まで に きつと あつたか に なる だらう と おもひます。フヂサン へ は じふ じ まへ に つかれる でせう。

9.—わたくし は もう いち ねん の よも エノシマ へ まゐりません。てんき は よく なり さう です ね。わん の ところ の もや が はや あかるく なりました。あの うみぎは [illegible] は むかし の [illegible] の しれきば [illegible] に は

wa metta ni kono yō na asa hayai kisha ni noraremasen.

4.—Yes. I thought it would be all the same to you. Foreigners hardly ever take this early train.

5.—*Watakushi ni wa, dochira de mo ii no desu. Anata wa itsu mo ittō ye o nori da, to omoimashita ga.*

5.—It is a matter of indifference to me. I thought you usually travelled first class.

6.—*Nagai tabi wo shimasu toki wa sō desu ga, Tokyō to Yokohama to no aida wa, nitō demo raku de gozaimasu.*

6.—Only when I take long trips. Between Tōkyō and Yokohama the second class carriages are comfortable enough.

7.—*Kono kuruma wa taihen ni samui desu, ne. Watakushi wa machi ni kōri nō aru no wo mite kimashita. Kyō wa jūnigwatsu no jūyokka desu. Mō kuruma no naka ye, "yutampo" wo irete mo ii jibun de arimasen ka?*

7.—This carriage is very chilly. There was ice in the streets, I noticed. To-day is the fourteenth of December. It is time, I think, for having the heaters in the carriages.

8.—*Shikashi, kono goro no hi wa sugu ni attaka ni narimasu. Fujisawa ye yuku made ni kitto attaka ni naru darō, to omoimasu. Fujisawa ye wa jū ji mae ni tsukareru deshō.*

8.—But the days soon grow warm. We shall find it warm enough, I dare say, before we get to Fujisawa. We shall reach there before ten o'clock.

9.—*Watakushi wa mō ichi nen no yo mo Enoshima ye mairimasen. Tenki wa yoku nari sō desu, ne. Wan no tokoro no moya ga haya akaruku narimashita. Ano umi giwa no hen wa, mukashi no jibun no shiokiba de arimasen ka? Tokugawa jidai ni wa bussō na tokoro datta sō desu, ne. Gojū nen hodo mae ni Tōkaidō wo aruite mitai mono deshita.*

9.—I have not been at Enoshima for more than a year. We shall have a perfect day. The haze over the bay is already brighter. Is

ぶつさう な ところ だつた さう ですね。
ごじふ ねん ほど まへ に トウカイドウ を
あるいて みたい もの でした。

10.—しゐきば の あつた じだい は もう なく-
なつて しまひました。あんな じだい の また
と こない の は ほんたう に けつこう です。
わたくし は あの とき の こと を おもふ
の は じつ に いや で ございます。こんにち
わが くに の ぐんたい が シナ や テウセン
て ほろぼさう と して ゐる ところ の もの
を をもひだして なりません。おそろしひ がう-
もん だ の, ざいにん の くび を さらす
こと だ の, その ほか むかし の じだい に
おこなはれた いろ〳〵 の ざんこく な けいばつ
は こんにち シナ で おこなはれて ゐる
もの と たいへん よく にて をります から
わたくし は あの とき の こと を おもふ
の が いやで ならん の です。

11.—むかし の ざんこく は ちつと も ニホン
の ふめいよ に なりもせん。ヨーロツパ に も
ちかく まで は おなじ こと が あつた の
です。せいやう しよこく の まつりごと が
やはらいで きた の も いち に ひやく ねん
まへ から です。ニホン が こんにち テウセン
や シナ の ため に つくせる こと は
ヨーロツパ や アメリカ が ニホン の ため

not that the old Yedo execution ground,—over there by the sea? In the Tokugawa days that was a ghastly place, I am told. I wish I could have travelled over the Tōkaidō fifty years ago.

10.—Shiokiba no atta jidai wa mō nakunatte shimaimashita. Anna jidai no mata to konai no wa, hontō ni kekkō desu. Watakushi wa ano toki no koto wo omou no wa jitsu ni iya de gozaimasu. Konnichi waga kuni no guntai ga Shina ya Chōsen de horobosō to shite iru tokoro no mono wo omoidashite narimasen. Osoroshii gōmon da no, zainin no kubi wo sarasu koto da no, sono hoka mukashi no jidai ni okonawareta iro-iro no zankoku na keibatsu wa, konnichi Shina de okonawarete iru mono to taihen yoku nite orimasu kara, watakushi wa ano toki no koto wo omou no ga iya de naran no desu.

10.—The days of that execution ground are gone, never to come back. I am glad they are gone forever. I do not like to think of them. They remind me too much of what our army is now trying to destroy in Korea and in China. The horrible torture, the exposure of heads of criminals, all the cruelty of the old punishments, and so much else in the old times, were too much like what is now to be seen in China for me to want to remember them.

11.—Mukashi no zankoku wa, chitto mo Nihon no fumeiyo ni narimasen. Yōroppa ni mo chikaku made wa onaji koto ga atta no desu. Seiyō shokoku no matsuri goto ga yawaraide kita no mo ichi ni hyaku nen mae kara desu. Nihon ga konnichi Chōsen ya Shina no tame ni tsukuseru koto wa Yōroppa ya, Amerika ga, Nihon no tame ni tsukushita koto de, sono mae ni wa kaikakukara ga Yōroppa ya Amerika no tame ni tsukushita koto desu. Jinrui wa shuzoku ya, kokumin yori wa, hiroi kotoba de, hito wa mina Ajia jin de arō ga, Yōroppa jin de arō ga, Amerika jin de arō ga, arui wa sono hoka no tokoro no ningen de arō ga tagai ni ai tasuku beku, mata sono tasuke wo shōnin subeki mono da, to omoimasu.

11.—The ancient cruelties are nothing against Japan now. It is

に つくした こと て, その まへ には かい-かくから が ヨーロツパ や アメリカ の ため に つくした こと です。じんるゐ は しゆぞく や こくみん より は ひろい ことば て, ひと は みな アジヤ-じん て あらう が, ヨーロツパ-じん て あらう が, アメリカ-じん て あらう が, あるひは その ほか の ところ の にん-げん て あらう が, たがひ に あひ たすく べく, また その たすけ を しようにん すべき もの だ と おもひます。

12.—その とほり です。しかし ニホン は さういふ ことがら に おいて は したがふ より, みちびいて をつた なら よかつた と れもひます。

13.—けれども こんにち て は ニホン が みちびいて をります。その こと と それ から どんな こくみん て も いちど は したがふた と いふ こと を おもつて ごらん なさい。いま より ろく せん ねん まへ の エジプト の じだい より こんにち まで の こくみん は みな その とほり です。

not so very long since the same things were done in Europe. The Western nations were made humane in their legislation only within last century or two. Japan is now doing for Korea and China the same good that Europe and America have done for Japan, and that, before that time, reformers did for Europe and America. Mankind is larger now than tribe or nation. All men ought to help one another, and ought to recognize one another's help, whether they are Asiatics, Europeans, Americans or human beings from anywhere.

12.—Sono tōri desu. Shikashi, Nihon wa sō iū kotogara ni oite wa shitagau yori, michibiite otta nara yokatta, to omoimasu.

12.—Very good. But I wish Japan had led in these matters rather than followed.

13.—Keredomo konnichi de wa, Nihon ga michibiite orimasu. Sono koto to, sore kara donna kokumin de mo ichi do wa shitagōta, to iū koto wo, omotte goran nasai. Ima yori roku sen nen mae no Ejiputo no jidai yori, konnichi made no kokumin wa mina sono tōri desu.

13.—But Japan is leading now. Remember that. And also remember that every nation that leads, once had to follow. This is true of nations from Egypt's time six thousand years ago until today.

三十二。だい さんじふ に のことわざ。

ふ ぬ

ふるき を たづねて あたらしき を しる。

1.—ミカタ-し:—わたくしども が いま とほつて ゐます ところ は す-ねん いぜん モールス-はくし が はつけん いたしました かひづかて ございます。みちばた に ちらかつて ゐる かひ を ごらん なさい。むかし は この つゝみ が はま だつた と まうします。ミルン-はくし の せつ に よれば この きし は だん〳〵 に あがつて ゆく さう です。こ-ゝら へん が うみぎは で あつた じぶん には こゝ に ゐた じんみん が はま で かひ を くつて をりました。そして その かひ の おほき な やま を こしらへまして, その なか へ たくさん だうぐ や きかい を のこして ゆきました。さう いふ ふるい もの に よつて れきし いぜん の ことがら が おほい に わかつて くる やう に なりました。オホモリ の かひづか の しらべ を しゆつばん した もの が ございます から れ あげ まうしませう。

2. ロビンソン-し:—ありがたう....この カハサキ

XXXII. DAI SANJŪ NI NO KOTOWAZA.
THIRTY-SECOND PROVERB.

FU.

Furuki wo tazunete atarashiki wo shiru.
New things are learned by studying the old.

1. **Mikata Shi:**—*Watakushi domo ga ima tōtte imasu tokoro wa, sānen izen Mōrusu Hakushi ga hakken itashimashita kaizuka de gozaimasu. Michibata ni chirakatte iru kai wo goran nasai. Mukashi wa, kono tsutsumi ga hama datta, to mōshimasu. Mirun Hakushi no setsu ni yoreba kono kishi wa dan-dan ni agatte yuku, sō desu. Kokora hen ga umigiwa de atta jibun ni wa, koko ni ita jimmin ga hama de kai wo kutte orimashita. Soshite, sono kai no ōki na yama wo koshirae mashite, sono naka ye takusan dōgu ya, kikai wo nokoshite yukimashita. Sō iu furui mono ni yotte, rekishi izen no kotogara ga, ōi ni wakatte kuru yō ni narimashita. Ōmori no kaizuka no shirabe wo shuppan shita mono ga gozaimasu kara, o age mōshimashō.*

1. **Mr. Mi:**—We are now passing through the shell-heap which Prof. Morse discovered some years ago. See the shells scattered all along the road side. It is supposed that this bank was the sea-shore in past ages. Prof. Milne thinks that the coast is slowly rising. When the shore line was here, the old fellows who lived in this neighborhood used to eat shell-fish on the beach. They left big piles of shells, and also left many of their utensils and implements in the shell-heaps. Out of these old things a good deal of knowledge of the pre-historic times has come to light. I have some published discussions about this Ōmori shell-pile which I will give you.

2. **Robinson Shi:**—*Arigatō..... kono Kawasaki no hashi*

のはしからみたフジーさんのけいしよくはいゝじやありませんか。やまがゆきてまつしろてございます。たのあれてゐることo しかしなつはきれいてずねo わたくしははじめてトウキヤウへきましたときのことをわすれはしませんo ちやーうどあきのすゑてございましたが，たになんにもなくつてさびしうございましたので，わたくしはツヒこきやうをしたーふやうになりましたo なつのはじめはたがひじやうにきれいなので，はんたいてふゆになるとどうもひじやうにきたなうございますo……モウカナガハへまゐりましたo

3.—つきひがたつとものごとがかはるものてはありませんかo わたくしがはじめてカナガハをみましたのはやつつのときてございまして，ちゝにつれだつてナゴヤからエドへゆくみちてございましたo そのじぶんにはがけのきはのみちがひとていつぱいてありまして，あらゆるのりものだの，かごだの，くるまだの，うまだの，それからまたかちのたびびとだのがゆきゝをしてをりましたo わたくしどもものそのへんのちややていつぱくいたしましたo そのじぶんに

kara mita Fujisan no keishoku wa, ii ja arimasen ka? Yama ga yuki de masshiro de gozaimasu. Ta no arete iru koto! Shikashi natsu wa kirei desui ne. Watakushi wa hajimete Tōkyō ye kimashita toki no koto wo wasure wa shimasen. Chōdo aki no sue de gozaimashita ga, ta ni nanni mo nakutte sabishū gozaimashita no de, watakushi wa tsui kokyō wo shitau yō ni narimashita. Natsu no hajime wa, ta ga hijō ni kirei na no de, hantai de fuyu ni naru to dōmo hijō ni kitanō gozaimasu.....Mō Kanagawa ye mairimashita.

2. **Mr. R.**—Thank you!.....Isn't this Kawasaki bridge view of Fuji superb? The mountain is perfectly white now. How desolate are the rice fields! They are beautiful in summer. I remember the first time I went to Tōkyō. It was in the late autumn. The dreariness of the empty rice-fields made me home-sick. They are just as extremely ugly in winter as they are extremely lovely in early summer.....Here we are at Kanagawa.

3.—Tsuki-hi ga tatsu to monogoto ga kawaru mono de wa arimasen ka? Watakushi ga hajimete Kanagawa wo mimashita no wa, yattsu no toki de gozaimashite, chichi ni tsuredatte Nagoya kara Yedo ye yuku michi de gozaimashita. Sono jibun ni wa gake no kiwa no michi ga, hito de ippai de arimashite, arayuru norimono dano, kago dano, kuruma dano, uma dano, sorekara mata kachi no tabibito dano ga yukiki wo shite orimashita. Watakushi domo mo sono hen no chaya de ippaku itashimashita. Sono jibun ni wa, Yokohama wa tsumaranu mono de arimashita ga, ima de wa Yokohama wa rippa na mono to narimashite, koko no hō ga kawaisō ni tsumaran mono ni narimashita.

* * * * * *

3.—How time changes things! When I first saw Kanagawa I was only eight years old. My father and I were on our way to Yedo from Nagoya. The road there, along the bluff, was crowded. All sorts of *norimono*, *kago*, carts, horses and post-travelers were going and coming. We spent the night in a tea-house over there. Yokohama then was almost nothing. Now Yokohama is everything, and this miserable place is almost nothing.

は ヨコハマ は つまらん もの て ありましたが，いま では コヨハマ は りつぱ な ものと なりまして，こゝ の はう が かはいさうに つまらん もの に なりました。

* * * * *

5.—お れき なさいませんか。 フジサン へきました。 ほん の じょご ふん だけ おくれた の です。 ホドガヤ て とまつた とき には たいへん またねば ならん と おもひましたが。 このごろ の きしや は ひじやう に ふきそく です。 じかんへう は いくさ て もつて むちや-くちや に なりました。

三十三。 だい さんじふ さん のことわざ。

こ お

ことば れほければ しな すくなし。

1. ミカター し:—あなた は くるま を きめて くださいませんか。 わたくし は ちよつと もーやや へ よりたう ございます から。

2. ロビンソンー し:（くるまや に むかひ） オィ くるま が に だい いる の だ。 エノシマ へいつて そこ て しよくじ を しまつて それから ごじ の きしや の ま に あふ やう

* * * * *

4.—O oki nasaimasen ka! Fujisawa ye kimashita. Hon no jūgo fun dake okureta no desu. Hodogaya de tomatta toki ni wa taihen mataneba naran, to omoimashita ga. Konogoro no kisha wa hijō ni fukisoku desu. Jikan hyō wa ikusa de motte, mucha-kucha ni narimashita.

4. **Mr. R:**—Wake up! We are at Fujisawa. We are only fifteen minutes late. I thought that when we stopped at Hodogaya we were in for a long wait. Trains are very irregular these days. The war upsets the whole time table.

XXXIII. DAI SANJŪ SAN NO KOTOWAZA.

THIRTY-THIRD PROVERB.

KO.

Kotoba ōkereba shina sukunashi.

Many words, little matter.

1. **Mikata Shi:**—*Anata wa kuruma wo kimete kudasaimasen ka? Watakushi wa chotto chaya ye yoritō gozaimasu kara.*

1. **Mr. M:**—You get the *kuruma*, please. I wish to step over to the tea-house for a moment.

2. **Robinson Shi:**—(*Kurumaya ni mukai.*) *Oi! Kuruma ga ni dai iru no da. Enoshima ye itte soko de shokuji wo shimatte, sorekara go ji no kisha no ma ni au yō ni, Kamakura ye iku no da ga, ikura de yaru ka?*

2. **Mr. R:**—(*To a kurumaya.*) Here! I want two *jinrikisha*. We wish to go to Enoshima, to take tiffin there, and afterwards to go on to

に カマクラ へ いく の だ が, いくら て やる か。

3.—へイ〳〵。 いつてう に ふたり いります か。

4.—イヤ ひとり て たくさん だ。

5.—どうも みち が たいへん わるう ござい- まして。

6.—さう いふ こと は どう て も いゝ。 いくら て いく の か。

7.—どうして も いちにち かゝります。 エノシマ の あんない は いります か。

8.—イヤ それ が いつた こと の ほか は なんに も いらない。 なぜ それ の とふた こと に へんじ を しない か。

9.—へイ〳〵。 しかし カマクラ まて いきます と とまらなければ なりません。 ゆふがた まて に もどれます と よほど ちがふ の て ござ-います が, ごじて は くらう ございます。

10.—しやべつて ばかり をつて は しかた が ない。 いくら いる か いへば いゝんだ。

11.—へイ〳〵。 それ て は はちじつ-せん て まゐりませう。

12.—はちじつ-せん だ と。 とほう も ない。 ぐわいこくじん だ から むちやくちや な ね

Kamákura for the five o'clock train. How much will you take us for?

3.—Hei! hei! Ichō ni futari irimasu ka?

3,—Yes sir! Do you want two men for each *jinrikisha*?

4.—Iya! hitori de takusan da.

4.—No! One will do.

5.—Dōmo! michi ga taihen warū gazaimashite.

5.—The road is very bad, sir.

6.—Sō iū koto wa dō de mo ii. Ikura de iku no ka?

6.—Nonsense! How much will you go for?

7.—Dō shite mo ichi-nichi kakarimasu. Enoshima no annai wa irimasu ka?

7.—It will take all day. Do you want a guide for Enoshima?

8.—Iya! Ore ga itta koto no hoka wa nan ni mo iranai. Naze ore no iūta koto ni henji wo shinai ka?

8.—No! I want nothing except what I am asking for. Why don't you answer my question?

9.—Hei! hei! Shikashi, Kamakura made ikimasu to tomaranakereba narimasen. Yūgata made ni modoremasu to, yohodo chigau no de gozaimasu ga, go ji de wa kurō gozaimasu.

9.—Well, sir, if I go on to Kamakura, I shall have to stay there all night. If I could get back home before evening, it would make a difference. But it is dark at five o'clock, sir.

10.—Shabette bakari otte wa, shikata ga nai. Ikura iru ka ieba iinda.

10.—Don't stand there chattering like that, but tell me how much your fare is?

11.—Hei! hei! Sore de wa, hachijissen de mairimashō.

11.—Yes, sir! I shall have to ask you eighty *sen*.

12.—Hachijissen da to? Tohō mo nai! Gwaikoku-jin da kara mucha-kucha na ne ga ieru, to omotteru na. Sorya ikenai. Enoshima made nijissen, sore kara, Enoshima kara Kamakura made nijūgosen yarō.

が いへる と れもつてる ナ。ソリヤ いけない。エノシマ まて にじつ-せん，それ から エノシマ から カマクラ まて にじふご-せん やらう。

13.—ソリヤ あなた あんまり やすう ございます。ろくじふ-ごせん て まゐりませう。それ が ほんとう の ね て ございます。

14.—だめ だ と いふ に。しじよご-せん ていく なら のつて ゆかう が，それ て ゆかなければ ばか に される より は あるいていく よ。

15.—どうか もう-すこし やつて くださいまし。

16.—これ だけ の みち に しじふご-せん なら たくさん だ。ソレニ カマクラ て とまらう が こゝ て とまらう が れまへ の はう に ちがひ は ありや しない。しかし いやだけれど ごじつ-せん やる と しやう。それ で いかぬ なら，カタセ から カマクラ まて さうおう な ね て やとふ の は ざうさ ありやしない。いつしよ に れいてる の は この おかた だ。

17.—よろしう ございます。すく に くるまを もつて まゐりませう。

12.—Eighty *sen?* Ridiculous! I suppose, because I am a foreigner you think you can put on fancy prices. That won't do at all. I will pay you twenty *sen* to Enoshima, and then I will give you twenty-five *sen* from there to Kamakura.

13.—Sorya, anata ammari yasū gozaimasu. Rokuju go sen de mairimashō. Sore ga hontō no ne de gozaimasu.

13.—Oh! sir, that is too cheap. I will go for sixty-five *sen*. That is the real price.

14.—Dame da, to iū ni. Shijū go sen de iku nara motte yukō ga, sore de yukanakereba baka ni sareru yori wa, aruite iku, yo.

14.—Rubbish, I tell you! If you will go for forty-five *sen* I will take you. If you won't go for that, I will rather walk than be imposed upon.

15.—Dōka mō sukoshi yatte kudasaimashi.

15.—Please give a little more, sir.

16.—Kore dake no michi ni shijū go sen nara takusan da. Sore ni Kamakura de tomarō ga, koko de tomarō ga, omae no hō ni chigai wa arya shinai. Shikashi, iya da keredo, go jissen yaru, to shiyō. Sore de ikanu nara, Katase kara Kamakura made sōtō na ne de yatou no wa zōsa arya shinai. Issho ni o ideru no wa, kono o kata da.

16.—Forty-five *sen* is plenty for the trip. It makes no difference to you, I know, whether you sleep in Kamakura or here. Yet, while I do not like to give it, I will say fifty *sen* for the trip. If you won't take that, it is easy enough to get men from Katase to Kamakura for a decent price. Here is the gentleman who is going with me.

17.—Yoroshū gozaimasu. Sugu ni kuruma wo motte mairimashō.

17.—All right, sir. I shall have the *jinrikisha* here in a moment.

三十四。だい さんじふ し の ことわざ。

え

えみ の うち に やいば を ふくむ。

1. ミカター し:—あなた は いま こゝ を ごらん なさつた ばかり で, ろつぴやく ねん ほど まへ に この へん が ニホン の うち で じんこう の ごく れほかつた ところ だつた とは れもはれますまい が, じつさい この へん は わが くに で いちばん かんじん な ところ で あつた の です。

2. ロビンソン-し:—うんめい と いふ もの は としつき の たつ うち に たいへん に かはつて くる もの で ございます。あの ニホン の ルーテル と いはれた ニチレン が ふしぎ を あらはした の は この へん で ありませんか。

3.—さう です。この みち を もう すこし ゆきます と れてら が たつて ゐます。そこ で ニチレン の てき が ニチレン を ころさう とした の です。あなた は その はなし を ごぞんじ です か。

4. ハイ, せんだつて ウヘノ の びじゆつくわん [illegible] みました が,

XXXIV. DAI SANJŪ SHI NO KOTOWAZA.
THIRTY-FOURTH PROVERB.

E.

Emi no uchi ni yaiba wo fukumu.
Conceals a sword within a smile.

1. **Mikata Shi:**—*Anata wa ima koko wo goran nasatta bakari de, roppyaku nen hodo mae ni, kono hen ga Nihon no uchi de jinkō no oku ōkatta tokoro datta to wa, omowaremasumai ga, jissai kono hen wa, waga kuni de ichiban kanjin na tokoro de atta no desu.*

1. **Mr. M:**—You would not imagine, to look at it now, that six hundred years ago this neighborhood was one of the most populous parts of the empire. It certainly was the most important place in Japan.

2. **Robinson Shi:**—*Unmei to iū mono wa toshi-tsuki no tatsu uchi ni, taihen ni kawatte kuru mono de gozaimasu. Ano Nihon no Rūteru o iwareta Nichiren ga fushigi wo arawashita no wa, kono hen de arimasen ka?*

2. **Mr. R:**—Fortunes change much in time. And was it not near here that Nichiren, who is called the Luther of Japan, had some of his wonderful experiences?

3.—Sō desu. Kono michi wo mō sukoshi yukimasu to, o tera ga tatte imasu. Soko de Nichiren no teki ga Nichiren wo korosō to shita no desu. Anata wa sono hanashi wo go zonji desu ka?

3.—Yes! Not far ahead on this road, is a temple built upon the spot where the enemies of the reformer tried to have him put out of the way. You remember the story?

4.—Hai! Sendatte Ueno no bijutsu-kwan de soko no tokoro no e wo mimashita ga, taihen yoku dekite orimashite, shioki nin wa Nichiren

たいへん よく できて をりまして, しおきにん は ニチレン の くび に かたな が たいない の で おどろいて をり, ニチレン の かほ に は きれいな ひかり が かゝつて ゐました。が, どう も ぶつけう と きりすとけう との ゑ は たいへん よく にて ゐる のが おほう ございます ね。

5.—ニチレン は ごしようち の とほり かひづか の ありました オホモリ の そば の イケガミ で しにました。

6.—わたくし は じふぐわつ の たいさい に イケガミ へ いつて みました が, あすこ の もり ほど きれい な の は みた こと が ございません。あれ は「イウテンジ」の もり に ひつてき しませう か。

7.—あれ より も おほきう ございます が あれ ほど りつぱ で は ありません。

8.—わたくし は さくねん フジサン の にし の はう の やま に ある ニチレン の れいじやう の ミノブサン へ ゆきました が, こいは ごしようち の とほり ニチレン の らうねん の とき の すみか で, その へきち まで きゝ に いつた おほぜい の でし を をしへた ところ です。いま で も たいへん かけはなれた ところ です が, たくさん ある たてもの

o kubi ni katana ga tatanai no de odoroite ori, Nichiren no kao ni wa, kirei na hikari ga kakatte imashita. Ga, dōmo Bukkyō to Kirisutokyō to no e wa, taihen yoku nite iru no ga ō gozaimasu, ne.

4.—Yes, I saw a good picture of the scene at the Ueno Art Exhibition not long ago. It was capitally done. The executioner was amazed at finding his sword powerless on the saint's neck. A lovely light irradiated Nichiren's face. How much alike many Buddhist and Christian symbols are!

5.—Nichiren wa, go shōchi no tōri, kaizuka no arimashita Ōmori to soba no Ikegami de shinimashita.

5.—Nichiren died, you know, at Ikegami, not far from Ōmori, where we saw the shell-heap.

6.—Watakushi wa iūgwatsu no taisai ni Ikegami ye itte mimashita ga, asoko no mori hodo kirei na no wa mita koto ga gozaimasen. Are wa Yūtenji no mori ni hitteki shimashō ka?

6.—I have been at the great October festival at Ikegami. The grove is one of the finest I ever saw. Does it equal the one at Yūtenji?

7.—Are yori mo ōkyū gozaimasu ga, are hodo rippa de wa arimasen.

7.—It is larger, but not so impressive.

8.—Watakushi wa saku nen Fujisan no nishi no hō no yama ni aru Nichiren no reijō no Minobusan ye yukimashita ga, koko wa go shōchi no tōri Nichiren no yōren no toki no sumika de, sono hekichi made kiki ni itta ō zei no deshi wo oshieta tokoro desu. Ima de mo, taihen kake hanareta tokoro desu ga, takusan aru tatemono no uchi ni hombō to iū no ga arimashite, ippen itte miru dake no neuchi ga gozaimasu. Hitotsu no heya desu ga watakushi ga Nihon de mimashita uchi de wa, ichiban hadeyaka de kirei de arimashite, watakushi wa sono kaneme no aru no to utsukushii no to ni bikkuri itashimashita.

8.—Last year I was at Minobu, the Nichiren sanctuary among the mountains west of Mt. Fuji. Nichiren, you know, lived there

のうちにほんぼうといふのがありまして，いつぺんいつてみるだけのねうちがございます。ひとつのへやですがわたくしがニホンでみましたうちではいち-ばんはでやかできれいでありまして，わたくしはそのかねめのあるのとうつくしいのとにびつくりいたしました。

（カタセのちや-や。）

9.—（ちや-やをんな）いらつしやい。

10.—ありがたう。かへりにはちよつとよつてもいゝが，いまはじかんがないから。イヤあんないはいらない。こゝでまつてゐな。サアロビンソン-さん，まゐりませう。もうじふいちじです。

11.—すなやまのはうへのぼりませう。どうもけふのみづのきれいなこと。しほもたいへんにたかいやうですね。オホシマがちかくみえること。ふんくわざんもけふはたいそうなけむりをだしてをり-ますな。

* * * * *

12. ふたりはいしおほきむらのほんみちをのぼりゆけり。みちすがらみちばたのす-じふのみせより「いらつしやい」「およんなさい」とうのことばをうけたり。なほのぼりゆき，がけにてかこまれたるみさきのにし-

in his later life, and taught the crowds of disciples who went into the wilderness to hear him. It is a far-off place even now, but among the many buildings there, there is one, the "Temple of the True Bones," which is worth seeing. That is the richest and finest single room by far, of all I have yet seen in Japan. I was astonished at its wealth and beauty.

(Katase no chaya.)

(Tea house at Katase.)

9. (*Chaya onna*), *Irasshai!*

9.—(*Waitress*), Please come in.

10. **Mikata Shi:**—*Arigatō. Kaeri ni wa chotto yotte mo i ga, ima wa jikan ga nai kara. Iya annai wa iranai. Koko de matte i na. Sā Robinson San, mairimashō. Mo jūichi ji desu.*

10. **Mr. M:**—We have not time now. Thank you! We may stop for a moment on our return. No! we do not need any guide. Wait here for us. Come, Mr. Robinson, let us go. It is almost eleven o'clock.

11. **Robinson Shi:**—*Sunayama no hō ye noborimashō. Dōmo kyō no mizu no kirei na koto. Shiwo mo taihen ni takai yō desu, ne. Ōshima ga chikaku mieru koto. Funkwazan mo kyō wa taisō na kemuri wo dashite orimasu na.*

11. **Mr. R:**—Let us climb over the sand-pile! Ah! how lovely the water is to-day! The tide is very high. How near, Ōshima seems. The volcano is having a big smoke to-day.

* * * * *

12.—*Futari wa ishi ōki mura no hommichi wo nobori yukeri. Michisugara michibata no sujū no mise yori, "Irasshai." "Oyonnasai," tō no kotoba wo uketari. Nao nobori yuki, gake nite kakomaretaru misaki no nishigawa wo sugite. Benten no Iwaya ni itarishi ga, kore made ikutabi mo mishi koto nareba iwaya no naka ye wa irazariki. Kono hen ni*

がは な すぎて,「ベンテン」の いはや に いたりしが,これまで いくたび も みし こと なれば いはや の なか へは いらざりき。この へん には また おほく の こどもありて,かれら に れだりて すいちう に ぜに を なげいれしめ その わづか の り の ため に,じふにぐわつ にても すゐちう に とびいる もの ありしが,それら の ため にも おほく の かれ を つひやさゞりき。この ひ ふたりは たゞ くうき と うみ と を たのしまん ため たがひに きなれし ところ に きたりし のみ なり。かくて しばらくの あひだ いはの うへ に こし を かけ,うちよする なみを ながめし のち,がけ の いたゞき に よぢのぼり まんなかの みち より ひがし の がけ へ もどりしが しよくじを なさん が ため に「キンキロウ」に たちよりたり。

13.—こゝ の けいしよく は わたくし が みた うち で は じやうとう の ぶるね です。もつとも アタミ へ ゆく みち に は この けいしよく に も れとらぬ ほど の ところ が ありまして,アタミ の「ウオミ」の はう が こゝ より も すこし ばかり きれい かも しれません。きよねん の はる は あそこ

wa mata ōku no kodomo arite, karera ni nedarite suichyū ni zeni wo nageire-shime sono wazuka no ri no tame ni jūnigwatsu nite mo suichyū ni tobi iru mono arishi ga, sorera no tame ni mo ōku no kane wo tsuiyasazariki. Kono hi futari wa tada kūki to umi to wo tanoshiman tame tagai ni kinareshi tokoro ni kitarishi nomi nari. Kakute shibaraku no aida iwa ni koshi wo kake uchi yosuru nami wo nagameshi nochi gake no itadaki ni yoji nobori mannaka no michi yori higashi no gake ye noborishi ga, shokuji wo nasan ga tame ni Kinkirō ni tachiyori tari.

12.—The friends climb up the narrow, stony, main street of the village. They are greeted all the way by cries of "Welcome!" "Please look!" and the like, from the scores of shops that border the road. They keep on up the hill. They pass along the western face of the cliff-bound promontory as far as the "Benten Cave." They do not go into the cave, however. They have seen it several times in former years. They do not waste much money on the boys who pester them to throw pennies into the water and who dive, even in December for such small gains. The friends have come out for the day to a place familiar to both, just for the pleasure of the air and the sea. After sitting on the rocks for a while, and enjoying the dash of the waves, they climb to the top of the cliff. They go back by the central path to the east bluff, as far as the Kinkirō where they stop for tiffin.

13.—Koko no keishoku wa watakushi ga mita uchi de wa, jōtō no buru desu. Mottomo, Atami ye yuku michi ni wa kono keishoku ni mo otoranu hodo no tokoro ga arimashite, Atami no Uomi no hā ga koko yori mo sukoshi bakari kirei ka mo shiremasen. Kyonen no haru wa asoko no nikai de nisanji kan asonda koto ga arimasu ga, umi to kishi to no umai guai ni tsuzuite iru tokoro wa, itsu mite mo yō gozaimasu.

13. **Mr, Bt**—This is one of the best views I know. On the road to Atami there are spots which almost equal it. The Uo-mi at Atami is perhaps somewhat finer. Last year in the spring I spent several

の にかい て に-さん-じかん あそんだ こと が ありますが, うみ と きし と の うまひ ぐあい に つゝいて ねる ところ は いつ みて も よう ございます。

14. オヤ〳〵, みづ が この がけ の ねき へ はひ-あがる こと。 どうも いけない。 よほど いんけん な ふう だ。 いま は ねこ の やう に ごろ〳〵 いつて をります が, あした は とら の やう に はげしく なる でせう。

15.—あなた は うみ が おきらい だ と みえます ね。 それ では ふね も おきらひ でせう。 わたくし わ いま では ふね に ふふ こと は ありません。 いつ でも きしや より は ふね の はう を えらびます。

16.—ご ちさう が きました。 さけ は なに に しませう。 キリンビール に しやう じや ありませんか。

17.—さう しませう。 ねへ-さん おほき な こつぷ を もつて きて れ くれ。 わたくし は アメリカ-りゆう で この たまご を たべ-ませう。 この やき-ざかな は たいへん うまい。 これ は ニホン-れうり の うち で わたくし の ごく すき な もの です。

18.—この ほか に なに が れ すき ですか。

hours up on that balcony. I am always charmed with its exquisite combination of coast and sea.

14.—Oya, oya! mizu ga kono gake no neki ye haiagaru koto. Dō mo ikenai. Yohodo inken na fū da. Ima wa neko no yō ni goro-goro itte orimasu ga, ashita wa tora no yō ni hageshiku naru deshō.

14. **Mr. Mi**—Look! how the water crawls up to the base of this cliff. I do not like it; it seems so treacherous. It is purring like a cat; to-morrow it may be as fierce as a tiger.

15.—Anata wa umi ga o kirai da, to miemasu, ne. Sore de wa, fune mo o kirai deshō. Watakushi wa ima de wa fune ni yō koto wa arimasen. Itsu de mo kisha yori wa fune no hō wo erabimasu.

15.—Evidently you are no friend of the sea. But I believe you are not a good sailor. Now, I am never sea-sick. I would rather take a voyage, than a railway trip at any time.

16.—Go chisō ga kimashita. Sake wa nani ni shimashō? Kirini Biiru ni shiyō ja arimasen ka?

16.—Here comes the tiffin. What shall we drink? Let us have some *Kirin* Beer.

17.—Sō shimashō. Nēsan! ōki na koppu wo motte kite o kure. Watakushi wa Amerika riū de kono tamago wo tabemashō. Kono yakizakana wa taihen umai. Kore wa Nihon ryōri no uchi de, watakush no goku suki na mono desu.

17.—All right. *Nēsan*, bring me a large cup. I shall eat my eggs in Yankee style. * * * The baked fish is delicious. This is one of the Japanese dishes I thoroughly enjoy.

18. Kono hoka ni nani ga o suki desu ka?

18.—What else do you like?

19.—「チヤワンムシ」「ウナギメシ」「ミソシル」「トリナベ」それから「タマゴヤキ」のうちにもすきなのがございます。かういふものはみなごぞんじでせう。マア あなたのごぜんのなかのものにしてもわたくしのきらひなものはまことにすくなうございます。

20.—この ふぐ のしるはよほどようございます。あなた はだいこん-づけがすきなやうですね。

21.—すきなのもございます。わたくしにはこめはいつもたんぱく-すぎまして だいこん-づけをたべますとこめのあぢがつくのです。ぐわいこくじんのくちはあなたがたのしよくじよりもつよいあぢになれてをります。…… こゝのねへ-さんはぐわいこくじんのこのむものをしつてゐるとみえて，わたくしのたまごにはしほをそへてきてくれました。ビールをもういつぽんとりませう。…… それから「じぶんのやどでじぶんをなぐさめ」ながら，はまきをひとつすひませう。あなたもひとついかゞです。

22.—ありがたう。けふはひとつすひませう。いつもはかみまきのはうをすふのです

19.—Chawanmushi, unagimeshi, misoshiru, torinabe, sore kara tamagoyaki no uchi ni mo suki na no ga gozaimasu. Kō iu mono wa mina go zonji deshō. Mā anata no gozen no naka no mono ni shite mo, watakushi no kirai na mono wa makoto ni sukunō gozaimasu.

19.—*Chawan-mushi, unagi-meshi, miso-shiru, tori-nabe,* some kinds of *tamago-yaki,*—you know what they are. There are very few things on your table, for example, that I do not like.

2.—Kono ebi no shiru wa yohodo yō gozaimasu. Anata wa daikon-zuke ga o suki na yō desu, ne.

20.—This prawn soup is excellent. You like pickled *daikon,* I see.

21.—Suki na no mo gozaimasu. Watakushi ni wa kome wa itsu mo tampaku sugimashite daikon-zuke wo tabemasu to kome no aji ga tsuku no desu. Gwaikoku-jin no kuchi wa anata-gata no shokuji yori mo tsuyoi aji ni narete orimasu.....Koko no nēsan wa gwaikoku-jin no konomu mono wo shitte iru to miete, watakushi no tamago ni wa shiwo wo sote kite kuremashita. Biiru wo nō ippon torimashō.....Kore kara "jibun no yado de jibun no nagusame" nagara, hamaki wo hitotsu suimashō. Anata mo, hitotsu ikaga desu.

21.—Some kinds are palatable. It gives some taste to the rice' which I usually find rather insipid. The foreigner's palate is used to stronger flavors than your ordinary food has. * * The waitress has brought some salt for my eggs. She seems to know what a foreigner would ask for. Let us have another bottle of beer. * * * Now for a cigar while I "take mine ease in mine inn." Will you not have one, too?

22.—Arigatō. Kyō wa hitotsu suimashō. Itsumo wa kamimaki no hō wo sū no desu ga, kyō wa Enoshima ye kita no desu kara, oiwai ni hitotsu yarimashō.

が，けふ は エノシマ へ きた の です から，
お いはひ に ひとつ やりませう。

三十五。 だい さんじふ ご の ことわざ。

て て

て の うら を かへす。

1.—ミカタ-し:—もう に-じ です が，でかけた はう が よう ございません か。

2. ロビンソン-し:—こゝ で も もう じうぶん に ゆくわい です。 カマクラ へ は けふ は いつて も いかなくつて も よろしい の です。わたくし は もう すこし こゝ に をつて もと の みち で かへらう と おもひます。

3.—です が もう いちじかん も たつ うち には お こゝろ が かはつて まゐりませう よ，いま の うち は かぜ の こゝろもち も よう ございます が，フヂサハ へ お かへり なさらう と する じぶん に なります と，でかけて をれば よかつた と れ かんがへ なさる に さうい ありません。サア，カマクラ へ まゐりませう。

4.—さう です ね。どちら で も よろしう ございます。

22.—Thank you! I will take one to-day. Usually I prefer cigarettes. But, being at Enoshima I shall celebrate.

XXXV. DAI SANJŪ GO NO KOTOWAZA.

THIRTY FIFTH PROVERB.

TE.

Te no ura wo kaesu.

Reversing the hand's palm.

1. **Mikata Shi:**—*Mō niji desu ga, dekaketa hō ga yō gozaimasen ka?*

1. **Mr. Mi:**—It is two o'clock now. Don't you think we would better be going?

2. **Robinson Shi:**—*Koko de mo mō jūbun ni yukwai desu. Kamakura ye wa kyō wa itte mo, ikanakutte mo, yoroshii no desu. Watakushi wa mō sukoshi koko ni otte, moto no michi de kaerō, to omoimasu.*

2. **Mr. R:**—I am perfectly comfortable where I am. I don't care whether we go on to Kamakura to-day, or not. I would just as soon stay here, and go back as we came.

3.—Desu ga, mō ichijikan mo tatsu uchi ni wa, o kokoro ga kawatte mairimashō, yo. Ima no uchi wa kaze no kokoromochi mo yō gozaimasu ga, Fujisawa ye o kaeri nasarō to suru jibun ni narmasu to! dekakete oreba yokatta to o kangae nasaru ni sōi arimasen. Sā Kamakura ye mairimashō.

3.—I think you would change your mind in another hour. The air is delightful now. But before it would be time for you to start back to Fujisawa, you would be glad to be on the move. Come! let us go on to Kamakura.

4.—Sō desu, ne. Dochira de mo yoroshū gozaimasu.

4.—It is just as you say. I am agreeable to anything.

5.—それ て は これ から てかける と いたしませう。 けふ は ちよつと だいぶつ を みて ゆきたい と おもひます。 オイ, ねへ-さん, かんぢやう して おくれ。 わたくし の はう て はらひます。……いくら。 いち ぶん しじつ-せん。 よろしい。

6.—(ちやや なんな。) おつり て ございます。

7. ミカター し:—すこし だ が, この しじつ-せん は こゝ の うち の おちや-だい だ。 この にじつ-せん は おまへ に あげ やう。

8.—(ちやや なんな。) どうも ありがたう ございます。 また どうか いらつして くださいまし。

* * * * *

9. ロビンソン-し:—きれい な みち です ね。 ちつと かぜ が ふいて きました。 すこし あゆみませう。 イヅ の やま は すゐしやう の やう に きれい です ね。 ハコネ の やま を ごらん なさい。 フジサン に くも が かゝつて をり ます よ。

10. -かう あつたか て はれて ゐて は あした の てんき は むつかし さう です ね。 どようび まで さんぽ を のばさなくつて まことに よう ございました。 かぜ が とうなん から ふいて きました。……こゝ は

5.—Sore de wa, kore kara dekakeru, to itashimashō. Kyō wa chotto Daibutsu wo mite yukitai, to omoimasu. Oi! nēsan, kanjō shite o kure. Watakushi no hō de haraimasu.....Ikura? Ichiyen shijissen? Yoroshii!

5.—If that is so, let us start now. I should like to have time for just one look at "Daibutsu" this afternoon. *Nēsan*, bring the account, please. I will be paymaster. . . . How much? One *yen* forty *sen*? All right! . . .

6. (*Chaya onna*):—*O tsuri de gozaimasu.*

6. (*Waitress*):—Here, sir, is your change.

7. **Mikata Shi**:—*Sukoshi da ga, kono shijis sen wa koko no uchi no o chadai dg. Kono ni jissen wa omae ni ageyō.*

7. **Mr. Mi**:—Take forty *sen* as a small bit of tea-money for the house. Here are twenty *sen* for yourself.

8. (*Chaya onna*):—*Dōmo, arigatō gozaimasu. Mata dō ka irasshite kudasaimashi.*

8 (*Waitress*):—Grateful thanks, sir! Please come again.

* * * * *

9. **Robinson Shi**:— *Kirei na michi desu, ne! Chitto kaze ga fuite kimashita. Sukoshi ayuminashō. Izu no yama wa suishō no yō ni kirei desu, ne. Hakone no yama mo goran nasai! Fujisan ni kumo ga kakatte orimasu, yo.*

9. **Mr. Ri**:—Beautiful road this! It is growing a little windy. Let us walk a while. The Izu mountains are crystal clear. See the Hakone hills! Fuji is putting on a cloud cap.

10.—Kō attaka de harete ite wa, ashita no tenki wa mutsukashi sō desu, ne. Doyōbi made sampo wo nobasanakutte, makoto ni yō gozaimashita. Kaze ga tōnan kara fuite kimashita... Koko wa Kamakura kara Nichiren wo yurushi ni kita tsukai ga, shiokiba kara Nichiren wo sukūta fushigi no atta koto wo yakunin ni shirase ni yukō to shite otta tsukai ni deatta tokoro desu. Go shōchi deshō ga Nichiren ga Katase no soba de fushigi no tame ni tasukatta toki ni,

カマクラ から ニチレン を ゆるし に きた つかひ が，しおき-ば から ニチレン を すく-ふた ふしぎ の あつた こと を やくにん に しらせ に ゆかう と して をつた つかひ に てあつた ところ です。ご しようち てせう が ニチレン が カタセ の そば て ふしぎ の ため に たすかつた とき に，やくにん は ゆめ の うち に ニチレン を ころす な と いましめられた の です。ふたり の つかひ が こゝ で で-あつた の て，こゝ の こがは が なだかく なりました。さか の うへ から は くるま に のりませう。

* * * * *

11. ロビンソン-し:—こんな あれはてた すなつ-ばら を みて，もと こゝ に ひやくまん にん も すまつて ゐた まち が あつた と は どう して おもはれませう。マア その はんぶん の ひと が をつた に して も もう すこし れほくの あとかた が のこつて をり さう な もの です ね。

12.—わが くに の たてもの は むかし の ローマ の と ちがひまして，ニホン の まち の あとかた は ひと が ゐなく なる と すつかり きえて しまひます。だが，こゝ に だいぶつ が ございます。まち の はう は せんさう や，くわじ や，おほみづ や，ぢしん

yakunin wa yume no uchi ni Nichiren wo korosu na, to imashimerareta no desu. Futari no tsukai ga koko de deatta no de, koko no kogawa ga nadakaku narimashita. Saka no ue kara wa, kuruma ni norimashō.

10.—The day is too warm and bright for good weather to-morrow, I am afraid. It is just as well, I think, that we did not put off our outing until Saturday. The wind is coming in from the south-east. * * * * Here is where the messenger from Kamakura, sent to reprieve Nichiren, met the messenger from the execution grounds who was going to tell the Regent of the miracle which had taken place in Nichiren's behalf. You remember that at the same time that Nichiren's life was saved by the miracle near Katase, the Regent was warned in a dream not to kill him. The meeting of the two messengers has made this little stream famous. Let us ride from the top of the hill.

* * * * * *

11. **Robinson Shi:**—*Konna arehateta sunappara wo mite, moto koko ni hyakuman nin mo sumatte ita machi ga atta to wa, dō shite omowaremashō. Mā, sono hamban no hito ga otta ni shite mo nō sukoshi ōku no atokata ga nokotte ori sō na mono desu, ne.*

11. **Mr. R:**—Who would think, to look at it, that this barren sand-waste ever had a city of a million people on it! Well, even a half-million ought to have left more traces behind them than can be found here.

*12.—Waga kuni no tatemono wa mukashi no Rōma no to chigaimashite, Nihon no machi no atokata wa hito ga inaku naru to sukkari kiete shimaimasu. * * * * Daga, koko ni Daibutsu ga gozaimasu. Machi no hō wa sensō ya, kwaji ya, ōmizu ya, jishin no tame ni horobite shimaimashita ga, kono Daibutsu dake wa sono mama de atta no desu.*

12.—Our buildings are not like those in ancient Rome. All signs of a Japanese town soon disappear after it is deserted. But here is the Great Buddha. This has stood all the war, fire, flood and earthquake which blotted out the city.

のために ほろびて しまひました が、この だいぶつ だけ は そのまゝ て あつた のです。

13.—わたくし は この しやうごん なる ぶつけう の ざう を みる のに あく こと が ありません。しやうごん といふ のも てきとう なことば て ありません。その ほか に なにか まだ おもむき が ございます。えいご ならば マア "rapt sublimity," と か、"sublime calm," と か "perfect withdrawal from this world," と か "divine absorption," と か いひたい ところ です ニホン に も てうど これ に あたる やう な ことば が ある て ございませう。

14.—イヽエ わたくし に は どう したら あなた の おもつて おいて なさる こと を あらはす こと が できる か わかりません。たぶん ぼうさん の うち に は きとう のなか に ちやうど その やう な ことば のある の を しつて ゐる ひと が あるだらう とも ひます が、わたくし は ぶつけう の ぎしき の こと は いつさい しりません。

15.—ざう の ぐるり に れ てら が あつた じぶん に は、ざう の おもむき が いつそう りつば だつた に ちがひ ありません。

16.—わたくし は いま ほど に りつば て

13.—Watakushi wa kono shōgon naru Bukkyō no zō wo miru no ni, aku koto ga arimasen. Shōgon to iū no mo tekitō na kotoba de arimasen. Sono hoka ni nani ka mada omomuki ga gozaimasu. Eīgo nara ba mā "rapt sublimity," to ka "sublime calm," to ka "perfect withdrawal from this world," to ka "divine absorption," to ka iitai tokoro desu. Nihon ni mo chōdo kore ni ataru yō na kotoba ga, aru de gozaimashō.

13.—I never get tired of looking at this majestic symbol of Buddhism. Majestic is not just the word I ought to use. It is something other than majestic. In English I should say perhaps, "rapt sublimity," or "sublime calm," or "perfect withdrawal from this world,' or "divine absorption." Perhaps you have just the word for it in Japanese.

14.—Ie! Watakushi ni wa dō shitara anata no omotte o ide nasaru koto wo, arawasu koto ga dekiru ka wakarimasen. Tabun bōsan no uchi ni wa kitō no naka ni, chōdo sono yō na kotoba no aru no wo shitte iru hito ga aru darō, to omoimasu ga, watakushi wa Bukkyō no gishiki no koto wa issai shirimasen.

14.—No! I do not know how I would convey what you want to express. But perhaps some of the priests would say it for you exactly in their prayers. I am not familar with the Buddhist rituals.

15.—Zō no yururi ni o tera ga atta jibun ni wa, zō no omomuki ga issō rippa datta ni chigai wa arimasen.

15.—The effect of this image must have been grand when the temple stood around the statue.

は なかつたらう と れもひます。ナラ の「だいぶつ」て もつて れ わかり に なりませうが，あすこ のざう は やね や どべい のため に れしつぶされて，りつぱ な こと はさておき，まじめ な れもひき も ない て はありません か。

* * * * *

かぜ が ちつと さむく なつて きました。「ステーション」へ ゆきませう。

17.—「キンキロウ」て ひ の あたつてる じぶん に おつしやつた お ことば は かはる だらう と おもつて をりましたっ おつしやる とほり いそぐ はう が よう ございませう。もう よ じ はん てす。

18.—あすこ の うみ から「ハチマングウ」まて のまつ のき の はえた むかし の わらくわん は たいへん ものさびしい ふぜい てす。いつたい カマクラ は あまり ゆくわい な ところ て は ありません。

* * * * *

19.—(シンバシ にて くるま に のりこみ ながら) わたくし の しよさい に たいて ある ひ をみる と よほど こゝろもち が いゝ だらう と おもひます。かぜ が ひじやう に しめつて

*16.—Watakushi wa ima hodo ni rippa de wa nakattarō, to omoimasu. Nara no Daibutsu de motte o wakari ni narimashō ga, asoko no zō wa yane ya dobei no tame ni oshitsubusarete, rippa na koto wa sate-oki, majime na omomuki mo nai de wa arimasen ka? * * * Kaze ga chitto samuku natte kimashita. Suteishon ye yukimashō.*

16.—I don't think it could have been nearly as impressive as it is now. You know how it is with the "Daibutsu" at Nara. The statue there is so cramped by the roof and walls that the effect is anything but impressive, or even serious. * * * The wind is growing rather cold. Let us go on to the station.

17.—Kinkirō de hi no atatteru jibun ni osshatta o kotoba wa kawaru darō, to omotte orimashita. Ossharu tōri isogu hō ga yō gozaimashō. Mō yo ji han desu.

17.—I thought you would change the mood you had in the sunshine up at Kinkirō. Yes, we would better be hurrying on. It is after half-past four.

18.—Asoko no umi kara Hachimangū made no matsu no ki no haeta, mukashi no ōkiwan wa taihen monosabishii fuzei desu. Ittai Kamakura wa amari yukiai ni tokoro de wa arimasen.

18.—That old pine avenue from the sea to Hachiman's temple looks quite mournful. Kamakura is not a very cheerful place.

* * * * *

19. **Robinson Shi**:—*(Shimbashi nite kuruma ni norikominagara)*—*Watakushi no shosai ni taite aru hi wo mite to yohodo kokoromochi ga ii darō, to omoimasu. Kaze ga hijō ni shimette tsumetō gozaimasu. Sayōnara! Dōzo okusama ye yoroshiku.*

19. **Mr. R**:—*(Getting into his kuruma at Shimbashi)* My library fire will be

つめたう ございます。 さやうなら。 どうぞ おく-さま へ よろしく。

三十六。 だい さんじふ ろく
の ことわざ。

あ ゐ

あたま そらん より こゝろ を それ。

(しやうぐわつ の はじめ, ミカタ-し の いへ にて)

1. ミカタ-し:—あけまして お めでたう ござい-ます。

2. ロビンソン-し:—あなた に "A Happy New Year!" そうして "Many Returns!" わたくし は ニホン ふう の しゆくし て あなた の おいはひ に お こたへ まうす はづ です が あなた に Happy New Year! と まうす はう が いひ-やすくつて しぜん て ある の て ございます。

3.—ありがたう。 やすみ ちう は いかゞ おくらし て ございました か。

4.—わたくし は ぜんしう アタミ へ いつて をりました。 あなた も どちら へ かれ てかけて ございました か。

a welcome sight. The air is very raw and chilly. Good night! My compliments to Mrs. Mikata.

XXXVI. DAI SANJŪ ROKU NO KOTOWAZA.
THIRTY-SIXTH PROVERB.

A.

Atama soran yori kokoro wo sore.
Cleanse the heart rather than shave the head.

(Sō gwatsu no hajime, Mikata shi no ie nite.)
(Mr. Mikata's house. Early in January.)

1. **Mikata Shi:**—*Akemashito omedetō gozaimasu.*

1. **Mr. M:**—My congratulations at the opening of the New-Year!

2. **Robinson Shi:**—*Anata ni "A Happy New Year!" Sōshite "Many Returns." Watakushi wa Nihon-fū no shukushi de anata no o iwai no o kotae mōsu hazu desu ga, anata ni "Happy New Year'e to mōsu hō ga, iiyasukute shizen de aru no de gozaimasu.*

2. **Mr. R:**—A "Happy New Year!" to you, and "Many Returns!" of the same. I suppose I ought to give you the Japanese salutation in answer to your greeting, but it comes easier and is more natural for me to wish you a "Happy New Year!"

3.—Arigatō. Yasumi chū wa ikaga o kurashi de gozaimashita ka?

3.—Thank you! How are you spending your holidays?

4.—Watakushi wa zenshū Atami ye itte orimashita. Anata wa dochira ye ka o dekake de gozaimashita ka?

4.—I have been away for the week past at Atami. Have you been off too?

5.—イヽエ, わたくし は しやくわい の ぜんーりやう なる いちにん と して, ぎひ を つくーして をりました。 あの かご の なか に は わたくし に きた きやく の めいし が ござーいます。 ソシテ わたくし は ちき の もの に わたくし が その ひとゝ を わすれて をらぬ と いふ こと を おもはする ため に しちーう を たて よこ に あるきました。

6.—わたくし の るす の あひだ に も たーくさん の めいし が わたくし の うち に おーいて ありました。 わたくし は あす から いちーりやう-にち かゝつて, すにん の ともだち に その しんせつ を しようち して ゐる と いふ こと を しらせ やう と おもひます。 あなた は シバ の こうゑん の そば に たいへん りつぱ な たこ の あがつて ゐる の を みて いらつしやいました か。 どの くらゐ おほきい か ぞんじません が, あの へん に あがつて うなつて ゐる ほか の より は おどろく ほど おほきい やう て ございました。

7.—イヤ わたくし に は き が つきません でした。

8.—わたくし は たこあげ が たいへん すき て ございます。 しんねん の あそび の うち で わたくし は たこあげ と はねつき を いーちばん ゆくわい に おもひます。 さくじつ の

5.—Ie, watakushi wa shakwai no zenaryō naru ichi nin to shite, gimu wo tsukushite orimashita. Ano kago no naka ni wa watakushi ni kita kyaku no meishi ga gozaimasu. Soshite, watakushi wa chiki no mono ni watakushi ga sono hitobito wo wasurete oranu to iū koto wo omowasuru tame ni, shichū wo tate yoko ni arukimashita.

5.—No! I have been doing my duty as a good member of society. In that basket are some hundreds of visiting cards which have been left for me. I have been going the length and breadth of the city, reminding my acquaintances that I have not forgotten hem.

6.—Watakushi no rusu no aida ni mo takusan no meishi ga watakushi no uchi ni oite arimashita. Watakushi wa asu kara ichi ryō nichi kakatte sunin no tomodachi ni sono shinsetsu wo shōchi shite iru, o iū koto wo shirase yō, to omoimasu. Anata wa Shiba no Kōen no soba ni taihen rippa na tako no agatte iru no wo, mite irasshaimashita ka? Dono kurai ōkii ka zonjimasen ga, ano hen ni agatte unatte iru, hoka no yori wa odoroku hodo ōkii yō de gozaimashita.

6.—I found quite a number of cards at my house, which had been left while I was away. I shall take the next day or two to show my few friends that I appreciate their kindness. Have you seen the splendid kite that is flying down near Shiba Park? I do not know how big it is, but it is so much larger than any of the others which are soaring and humming there, that I was surprised

7.—Iya, watakushi ni wa ki ga tsukimasen deshita.

7.—No! I have not noticed it.

8.—Watakushi wa takoage ga taihen suki de gozaimasu. Shinnen no asobi no uchi de, watakushi wa takoage, to hinetsuki wo, ichiban yukwai ni omoimasu. Sakujitsu no gogo suteishyon kara dete kimasu toki wa, machi no tōri ga hane wo tsuite iru musume de ippai de gozaimashite, kodomo no jama ni naranu yō ni suru no wa, watakushi no kurumaya ni totte yohodo konnan na koto de gozaimashita. Wa-

ごゝ「ステーション」から てゝ きます とき は、まち の とほり が はね を ついて ゐる むすめ て いつぱい て ございまして、こども の じやま に ならぬ やう に する の は わたくしの くるまや に とつて よほど こんなん な こと て ございました。わたくし が みわたす かぎり、せまい とほり は はねつき て びか〳〵 して をりました。こども が あたらしい きもの や おび を して ゐた の は じつ に あいらしう みえました。

9.—わが くに の しんねん は じつ に せかい て もつとも たのしい しゆくじつ の ひとつ て ございます。

10.—さくばん わたくし が「ロクメイクワン」て しよくじ を しまつて たく へ かへりますみち て、しよ〳〵 の てら を かけまはる ところ の かんちう の ぎやうじや、すなはち かんまねり を ひじやう に たくさん みました こんねん は かん-まねり が よほど おほい やう てす ね。

11.—さやう。しかし どういふ わけ か しりません。この ふうしふ は きんねん は あまり おこなはれない やう てす が、わたくし の ちひさい とき に は いま より も よほど りうかう して をりました。その じぶん に は

takushi ga mitcatasu kagiri semai tōri wa hanetsuki de pikapika shite orimashita. Kodomo ga atarashii kimono ya, obi wo shite ita no wa jitsu ni airashiū miemashita.

8.—I like the kite-flying exceedingly. That and the battledore playing I enjoy more than any other of the New Year amusements. As I came from the station yesterday afternoon, the streets were full of girls swinging battledores. It was really difficult for my *kurumaya* to keep from hurting some of the children. As far as I could see down the narrow street, it was twinkling and flashing from the driven battledores and shuttlecocks. What a lovely sight the children make in their new *kimono* and *obi!*

9.—Waga kuni no Shin-nen wa jitsu ni sekai de mottomo tanoshii shuku-jitsu de gozaimasu.

9.—Our new Year is really one of the happiest festivals in the world.

10.—Sakuban watakushi ga Rokumeikwan de shokuji wo shitmatte taku ye kaerimasu michi de, shosho no tera wo kakemawaru tokoro no kanchū no gyōja, sunawachi kan-mairi wo hijō ni takusan mimashita. Konnen wa kan-mairi ga yohodo ōi yo desu, ne.

10.—Last night I took dinner at the Rokumeikwan. On the way homeward I saw an unusual number of the midwinter devotees, the *kan-mairi*, on their 'un from temple to temple. There are very many of those runners out this year.

11.—Sayō! Shikashi, dō iū wake ka shirimasen. Kono fūshū wa kinnen wa amari okonawarenai yō desu ga, watakushi no chiisai toki ni wa ima yori, mo yohodo ryūkō shite orimashita. Sono jibun ni wa kan-mairi wo suru hitobito wa hotondo maru-hadaka de, hōbō no oke no hiya-mizu wo hikkaburi nagara kakete aruite orimashita. Sōshite, sono mizu wa chōnai no nesshin na shinja ga shitaku wo shite oku no desu. Gen ni watakushi mo shitte orimasu ga, kan-chū kōritsumeru yō na

かん-まわり を する ひと〻 は ほとんど まる-はだか て, はう〻 て をけ の ひや-みづ を ひつかぶり ながら かけ-あるいて をりました。そうして その みづ は てうない の ねつしんな しんじや が したく を して をく のです。げん に わたくし も しつて をりますが かん-ちう こほりつめる やう な てんきに まる いつかげつ の あひだ まいばん〻 その とほり に いたします ひと〻 が あり-ました。

12.—わたくし の おもひます に ニホン には しうけう の ぎやうじや が むしろ ざん-こく に からだ を とりあつかふ ところ が ずゐぶん ある やう です。いつぞや たいへん さむい ひ の こと でした が, メグロ の「フドウイン」の「ドッコ」の たき の した に, わかい-もの が たつて ゐる の を み-ました。いつたい かやう な くぎやう に ほん-たう の しうけうしん が たくさん ともなつて ゐる でせう か。

13.—わたくし は そんじません。しかし かう-いふ ぎやう を すれば, たとへ せいしん の うへ には ない に しろ, からだ の うへ には かくさん りやく が ある と おもはれて [illegible] ト.

[illegible] など の

tenki ni, maru ikka-getsu no aida maiban-maiban sono tōri ni itashimasu hito-bito ga arimashita.

11.—Yes! I do not know why. The custom has not been followed much in recent years. When I was a child it was much more in vogue than it is now. Then the men ran almost naked, dashing tubs of cold water over their bodies every here and there. Water for the purpose would be set out for them by the pious town people. I have known them to do it in freezing weather, and every night for a whole month.

12.—Watakushi no omoimasu ni, Nihon ni wa shūkyō no gyōja ga mushiro zankoku ni karada wo tori-atsukau tokoro ga zuibun aru yō desu. Itsuzoya taihen samui hi no koto deshita ga, Meguro no Fudō-in no "Dokko no taki" no shita ni, wakai-mono ga tatte iru no wo mimashita. Ittai kayō na kugyō ni, hontō no shūkyō-shin ga takusan tomonatte iru deshō·ka?

12.—I believe there are a good many places in Japan where religious devotees subject their bodies to rather severe treatment. Once on a very cold day, I saw a young fellow standing under the *Dokko-no-taki* at the *Fudō-in* in Meguro. Is there much real religious feeling along with the torture?

13.—Watakushi wa zonjimasen. Shikashi, kō iū gyō wo sureba, tatoe seishin no ue ni wa nai ni shiro, karada no ue ni wa takusan riyaku ga aru, to omowarete oru no desu.

13.—I do not know. I think, however, that there is a great deal of benefit supposed to come from the act—if not for the soul, at least for the body.

14.—Sore de wa kan-mairi wa nai·bu no megumi ga zoto ni arawa-

めぐみ が そと に あらはれた しるし とも かぎらない と おもひます。

15.—さやう，さう とも かぎりますまい。けれども かういふ くぎやう を する ひと が たいてい ねつしん に こりかたまつて ゐる こと は うたがひ ありません。

三十七。だい さんじふ しち の ことわざ。

さ を ゐ

さる も き から おつる。

1. ロビンソン-し:—すこし さんぽ を したら いかゞ です。

2. ミカタ-し:—どこら へん へ おいで なさいます か。

3.—わたくし の ところ の やとひ-にん が けさ けしやう-かゞみ を こはした の です。その もの は いつも は たいへん き を つける はう で ありまして，これ まで は なに も こはした こと が ない やう で ございました。わたくしの ともだち の うち には いつ も さら や がらす の きぶつ の こはれた のに こゝと を いふ ひと が あります が，わたくし は その てん に は

4.—Watakushi wa kesa kara mada soto ye demasen. Sakuban wa taihen tsukaremashita kara, sukoshi sampo wo shitara yoku naru darō, to omoimasu.

4.—I have not been out to-day yet. Last night I was very tired. But, I suppose a short walk would do me good.

(Futari wa soto ye izu.)

(The friends go out.)

5. **Robinson Shi:**—*Anata no tokoro no irikuchi no kazari wa yohodo rippa ni natte orimasu, ne. Watakushi no tokoro no wa hijō ni somatsu desu. Ashita wa o sōji ga hajimatte shinamono ga mina katazuku darō, to omoimasu.*

5. **Mr. R:**—Your doorway decorations are on rather a grand scale. Mine are very modest. To-morrow I suppose, a general clearing away begins, and everything will settle down into its usual order.

6.—Sayō! Isshū kan no asobi mo mō sumimashita. Benten-dō wo orite Maruyama wo tōrō ja arimasen ka? Zōjōji no jinai de sampo ga dekimashō. Watakushi wa machi no hō yori wa, mori no naka no komichi wo konominasu.

6.—Yes, the week's play is over. * * * Let us go down by the Benten temple and over Maruyama. We can walk through the Zōjōji grounds. I like the by-way through the grove better than the street.

7.—Kōyōkwan wa hiru miru to nan no fuzei mo arimasen. Koko wa chikagoro wa hijō ni hanjō itashimasu, ne. Ni san nichi mae ni Takara San ga gwaikoku-jin wo yonde hirakareta enkwai nado wa Kōyōkwan tachi-hajimari irai ichiban omoshiroi mono datta, to moshimasu. Kabukiza kara ii yakusha ga takusan kimashite, Kikugorō nanzo mo kita sō de gozaimasu. Geisha no uchi ni yari ni tsukarete kega wo shita mono ga atta sō desu ga, taishita koto wa nakatta no deshō. Kyaku wa minna de gojū nin kara ue datta, sō desu.

ひじやう に しあはせ て あつた の です。それ で いま あたらしい かぐみ を かひ に くわんこうば へ ゆかう と おもふ の です。

4.—わたくし は けさ から まだ そと へ てません。さくばん は たいへん つかれましたから, すこし さんぽ を したら よく なる だらう と おもひます。

(ふたり は そと へ いつ。)

5.—あなた の ところ の いりくち の かざり は よほど りつぱ に なつて をりますね。わたくし の ところ の は ひじやう に そまつ です。あした は お さうじ が はじまつて 志なもの が みな かたづく だらう と れもひます。

6.—サヤウ, いつ志うかん の あそび も もう すみました。「ベンテン」どう を れりて マルヤマ を とほらう じや ありません か。「ゾウジヤウジ」の じない て さんぽ が てきませう。わたくし は まち の ほう より は もり の なか の こみち を このみます。

7.—「コウエウクヮン」は ひる みる と なん の ふぜい も ありません。こゝ は ちかごろ は ひじやう に はんじやう いたします ね。[illegible] さん-に-ち まへ に タカラ-さん が ぐわい- [illegible] らかか ゃんくわい など

4.—Watakushi wa kesa kara mada soto ye demasen. Sakuban wa taihen tsukaremashita kara, sukoshi sampo wo shitara yoku naru darō, to omoimasu.

4.—I have not been out to-day yet. Last night I was very tired. But, I suppose a short walk would do me good.

(Futari wa soto ye izu.)

(The friends go out.)

5. **Robinson Shi:**—*Anata no tokoro no irikuchi no kazari wa yokodo rippa ni natte orimasu, ne. Watakushi no tokoro no wa hijō ni somatsu desu. Ashita wa o sōji ga hajimatte shinamono ga mina katazuku darō, to omoimasu.*

5. **Mr. R:**—Your doorway decorations are on rather a grand scale. Mine are very modest. To-morrow I suppose, a general clearing away begins, and everything will settle down into its usual order.

6.—Sayō! Isshū kan no asobi mo mō sumimashita. Benten-dō wo orite Maruyama wo tōrō ja arimasen ka? Zōjōji no jinai de sampo ga dekimashō. Watakushi wa machi no hō yori wa, mori no naka no komichi wo konomimasu.

6.—Yes, the week's play is over. * * * Let us go down by the Benten temple and over Maruyama. We can walk through the Zōjōji grounds. I like the by-way through the grove better than the street.

7.—Kōyōkwan wa hiru miru to nan no fuzei mo arimasen. Koko wa chikagoro wa hijō ni hanjō itashimasu, ne. Ni san nichi mae ni Takara San ga gwaikoku-jin wo yonde hirakareta enkwai nado wa Kōyōkwan tachi-hajimari irai ichiban omoshiroi mono datta, to moshimasu. Kabukiza kara ii yakusha ga takusan kimashite, Kikugorō nanzo mo kita sō de gozaimasu. Geisha no uchi ni yari ni tsukarete kega wo shita mono ga atta sō desu ga, taishita koto wa nakatta no deshō. Kyaku wa minna de gojū nin kara ue datta, sō desu.

は「コウエウクワン」たちはじまり いらい いちばん おもしろい ものだつた とまうします。「カブキザ」から いゝ やくしや が たくさんきまして, キクゴラウ なんぞ も きた さうて ございます。げいしや のうち に やり につかれて けが を した もの が あつた さうです が, たいした こと は なかつた のてせう。きやく は みんな て ごじふ にん からうへ だつた さう です。

8.—いけ も ちかごろ は さびしい ふぜいです。オヤ いけ のなか の こほり は よほどあつい のだ。こゝ は はる と なつ に なると こゝら へん て いちばん おもしろい ところじや ありませんか。こゝ に さく さくら のみごと な こと と いひ, それ から ふじ といひ, それ から はす と いひ, それ から もみぢ といひ, しぐわつ から じういちぐわつまで の あひだ は この ちいさい「ペンチン」だう が ひじやう に ひと の こゝろ をひきよせます。あそこ の ふじだな の した に あゝ いふ こしかけ を おいた のは よほど の かいりやう じや ありません か。

9.—わたくし は たび〳〵 こゝ へ まゐります。わたくし は また やま の ぐるり に あるこみち を このみます。たいへん に きれいて うつくしう ございます。トウキヤウ に こゝ

7.—The Kōyō-kwan looks quite dull by day-light. It has been unusually lively of late. The banquet given there a few days ago by Mr. Takara to some foreign friends, I hear, was one of the most entertaining ever known in the history of the house. A number of the best actors from the Kabukiza were there, Kikugorō and others. I am told that, one of the *geisha* was hurt by an accidental thrust of a spear, but I think not very badly. There were more than fifty guests in all.

8.—Ike mo chikagoro wa sabishii fuzei desu. Oya! ike no naka no kōri wa yohodo atsui no da. Koko wa haru to natsu ni naru to kokora hen de ichiban omoshiroi tokoro ja arimasen ka. Koko ni saku sakura no migoto na koto to ii, sore kara fuji to ii, sore kara hasu to ii, sore kara momiji to ii, shigwatsu kara jūichigatsu made no aida wa, kono chiisai Benten-dō ga hijō ni hito no kokoro wo hikiyosemasu. Asoko no fuji-dana no shita ni ā iu koshikake wo oita no wa, yohodo no kairyō ja arimasen ka?

8.- The pond is desolate looking now. Why, the ice on it is quite thick! In spring and summer it is the most charming spot in this part of the city, isn't it? How exquisite the cherry blossoms are here! And then the wistaria! And then the lotus! And then the maple leaves! From April to November, this little Benten temple is exceedingly attractive. It is a great improvement, putting those seats over there under the wistaria trellis.

9.—Watakushi wa tabi-tabi koko ye mairimasu. Watakushi wa mata yama no gururi ni aru komichi wo konomimasu. Taihen ni kirei de utsukushū gozaimasu. Tōkyō ni koko ni Ueno no yō na jōhin na kōen ga futatsu made mo aru no wa, sakan na koto desu.

9.—I often come here. I like the walks around the hill, too. They are so quiet and lovely. It is a grand thing for Tōkyō to

と ウヘノ の やう な じやうひん な こう-ゑん が ふたつ まで も ある の は さかん な こと です。

10.—むかふ に イノ、チウケイ の どうひやう が ございます。あの ひと は ニホン で ちづ を こしらへる じゆつ を はじめた ひと です。いち-に ふん かん こしかけ やう じや あり-ませんか。こゝ から わん が よほど よく みえます。

三十八。だい さんじふ はち の ことわざ。

き 杞

きん-げん みゝ に さかふ。

1.—ロビンソン-し:—ちやうど いゝ をり ですから, アノ きんげん みゝ に さかふ と いふ ことわざ の ときあかし に なる と おつ-しやつた, イタクラ、ダイゼン の はなし を きかせて くださいませんか。むかふ の はう で からす が ひどい さわぎ を して をります。わたくし は からす の こゑ が ひと の みゝ に さかふ はう が きんげん が みゝ に さかふ より も ひどい と おもひます。

2.—ミカタ-し:—それ は かう いふ はなし です。「ひかし キヤウト の「シヨシダイ」すな-

have in it two such noble parks as this and Ueno.

10.—Mukō ni Inō Chūkei no dōkyō ga gozaimasu. Ano hito wa Nihon de chizu wo koshiraeru jutsu wo hajimeta hito desu. Ichi ni fun kan koshikake yō ja arimasen ka Koko kara wan ga yohodo yoku miemasu.

10.—There is Inō Chukei's monument. He was the founder of the art of map-making in Japan. Let us sit down for a moment or two. Here is a good view of the bay.

XXXVIII. DAI SANJŪ HACHI NO KOTOWAZA.

THIRTY-EIGHTH PROVERB.

KI.

Kin gen mimi ni sakau.

Wise sayings are disagreeable.

1. **Robinson Shi:**—*Chōdo ii ori desu kara, ano kingen mimi ni sakau, to iū kotowaza no toki-akashi ni naru to osshatta, Itakura Daizen no hanashi wo kikasete kudasaimasen ka. Mukō no hō de karasu ga hidoi sawagi wo shite orimasu. Watakushi wa karasu no koe ga hito no mimi ni sakau hō ga, kingen ga mimi ni sakau yori mo hidoi, to omoimasu.*

1. **Mr. R:**—This is a good opportunity for telling me the story of Itakura Daizen, which, you said, would explain to me our proverb about wise sayings that are unpleasant to a man's ears. The crows are making a hideous noise up there. I should think they would annoy one's hearing more than any golden saying could.

2. **Mikata Shi:**—*Sore wa kō iū hanashi desu. Mukashi Kyōto no Shoshidai, sunawachi chiji ni Itakūra Daizen to iū hito ga arimashite, kensha da to iū hyōban de arimashita. Sono koro onaji machi ni su-*

はち ちじ に イタクラ、ダイゼン と いふ ひと が ありまして, けんしや だ と いふ ひやう-ばん て ありました。その ころ れなじ まち に すむ ふたり の ひと が ありまして, じめん の さかひ の こと に ついて けんくわ を いたしまして, いつち の てきない ところ から ふたり とも そしよう を たてしました。が ひとり の をとこ は その あひだ に ない〳〵 て ダイゼン こう の ところ へ たづねて ゆきました。ソレハ その じぶん は まだ なつ の はじめ て ありました の て その おとこ は ダイゼン こう へ じぶん の はたけ に てきた はつもの の うり を おくらう と した の です。そこ て その をとこ は ダイゼン こう の くりや へ めづ-らしい うり を たくさん とゞけまして, じぶん は かう して ちじ を て に いれた から かつ に ちがひない と. しんじて をり-ました。したがつて しんぱい を も せず たの-しんて をりました が, やがて にちげん に なります と, やくしよ の はう から ふたり の とち を あらそへる もの に て〳〵 こい と いふ せうくわんじやう が きまして, みんな が あつまつた とき に かう いふ めう な こと が おこつた の です。

すなはち その とき に ダイゼン こう は

mu futari no hito ga arimashite, jimen no sakai no koto ni tsuite kenkwa wo itashimashite, itchi no dekinai tokoro kara futari tomo soshō wo okoshimashita. Ga, hitori no otoko wa sono aida ni nai-nai de Daizen kō no tokoro ye tazunete yukimashita. Sore wa, sono jibun wa mada natsu no kajime de arimashita no de sono otoko wa daizen kō ye jibun no hatake ni dekita hatsumono no uri wo okurō, to shita no desu. Soko de sono otoko wa Daizen kō no kuriya ye mezurashii uri wo takusan todokemashite, jibun wa kō shite chiji wo te ni ireta kara katsu ni chigai nai, to shinjite orimashita. Shitagatte shimpai wo mo sezu tanoshinde orimashita ga, yagate nichigen ni narimasu to, yakusho no hō kara futari no tochi wo arasoeru mono ni dete koi to iū shōkwanjō ga kimashite, minna ga atsumatta toki ni kō iū myō na koto ga okotta no desu.

2. **Mr. M**:—The story is this. "A *shoshidai*, or governor, of ancient Kyōto, called Itakura Daizen, was known as a wise man. In his time there were two fellow townsmen who had a quarrel over the boundary line of their lands. They made a suit at law out of their disagreement. One of the men, meanwhile, went secretly to Lord Itakura's house. The season was still at the beginning of summer. He wished to make a present to Lord Itakura of some early melons, the first fruits of his field. He delivered many rare ones at Lord Itakura's kitchen. He was confident that, in this way he would win the governor over to his side, and thus gain a victory. He was consequently happy and unconcerned. In due time the government summoned the two disputants about the land to appear.

Sunawachi sono toki ni Daizen kō wa ōzei no goku kurai no

おほぜい の ごく くらゐ の たかい やくにん の まへ で, うり を もつて きた をとこ に むかつて はつきり と した おほきな こゑ で 「この あひだ は うまい うり を おくつて くれて まこと に ありがたい。さて, また, とち の こと に ついて は, もんちやく に なつて をる さかひ を, すぐさま となり の をとこ に わたし たら よからう」 と いひました。ダイゼン こう の ところへ ないく で うり を もつて ゆきました をとこ は まつか に なつて かしこまりまして, となり の をとこ に とち を わたしました の で, やくしよ の ひと も みな うち へ かへりました。はなし と まうします の は かう いふ の で ございます。わが くに の こどもら も この はなし を よみます が, あなた は ちじ に まひなひ を やらう と した をとこ は あゝ いふ こと を きいた とき に こまつたろふ と おもはれませんか。

3.—おもひます とも, きんげん も さう いふ ふう に なる と いやな こと を する やうです。すこし ゆかう じや ありませんか。もう ひる です。

takai yakunin no mae de, uri wo motte kita otoko ni mukatte hakkiri to shita ōki na koe de "Kono aida wa umai uri wo okutte kurete, makoto ni arigatai. Sate, mata, tochi no koto ni tsuite wa, monchaku ni natte oru sakai wo, sugusama tonari no otoko ni watashi tara yokarō," to iimashita. Daizen kō no tokoro ye nai-nai de uri wo motte ikimashita otoko wa, makka ni natte kashikomarimashite, tonari no otoko ni tochi wo watashimashi ta no de, yakusho no hito mo mina uchi ye kaerimashita. Hanashi to mōshimasu no wa, kō iū no de gozaimasu. Waga kuni no kodomora wo kono hanashi wo yomimasu ga, anata wa chiji ni mainai wo yarō to shita otoko wa ā iū koto wo kiita toki ni komattarō, to omowaremasen ka.

1. When all had assembled, this extraordinary thing occurred. Lord Itakura, in the presence of many officers of the highest rank, turning to the man who had brought the melons to him, said in a clear, loud voice, 'Many thanks for the delicious melons you gave me the other day. As to the land business, it will be well for you to let your neighbor have at once the boundary in question.' The man who had secretly taken the melons to Lord Itakura's house grew very red in the face. He obeyed with fear. He yielded the land to his neighbor. Then, all the people in court went back to their homes. That is the story. Our children read it. Don't you think that the man who attempted to bribe the governor was rather annoyed by what he heard?

3.—Omoimasu to mo, kingen mo sō iū fū ni naru to iya na koto wo suru yō desu. Sukoshi, yuhō ja arimasen ka. Mō hiru desu.

3.—I should say so. Put in that way I suppose a golden saying can do disagreeable work. Well, let us go on. It is almost noon.

三十九。だい さんじふ く の ことわざ。

ゆ　　ゐ

ゆだん たい てき。

1. ミカタ-し:—こゝら の じめん が かいりやう され やう と してる の は たいへん げつこう です。この やま の した の みち だ の、あの あたらしい みぞ なぞ は よほど よく なりました。いちじ は この もり を くさ-だらけ に して すてゝ おく の か と おもつて をりました が。

2. ロビンソン-し:—わたくし が はじめて ニホン へ きました とき から みる と こうゐん の ぜんたい の けしき は よほど よく なりました。じめん も よく ていれ が できて みち も きれい に なつて をります。しじふ ねん い-ぜん に は じない が かう いふ こと に なろう と は おもひ も よらぬ こと で あり-ましたらう。その じぶん こゝ に あつた けつ-こう な たてもの は みたい もの で あります-した。

3.—わたくし は よく れぼえて をります。その-とき の くわじ の やつた こと は ひどう ございます が、じつ に りつぱ で ございました。あすこ の おほき な あかもん は たいてい もと

XXXIX. DAI SANJŪ KU NO KOTOWAZA.
THIRTY-NINTH PROVERB.

YU.

Udan tai teki.
Negligence is a great enemy.

1. **Mikata Shi:**—*Kokora no jimen ga kairyō sare yō to shiteru no wa, taihen kekkō desu. Kono yama no shita no michi da no, ano atarashii mizo nazo wa, yohodo yoku narimashita. Ichi ji wa kono mori wo kusa-darake ni shite sutete oku no ka, to omotte orimashita ga.*

1. **Mr. Mi:**—I am glad to see that something is being done to improve these grounds. This walk down the hill, and these new waterways are a great change for the better. I thought at one time that the grove would be left to run to weeds and ruin.

2. **Robinson Shi:**—*Watakushi ga hajemete Nihon ye kimashita toki kara miru to kōen no zentai no keshiki wa, yohodo yoku narimashita. Jimen mo yoku teire ga dekite michi mo kirei ni natte orimasu. Shijū nen izen ni wa jinai ga kō iū koto ni narō to wa omoi mo yoranu koto de arimashitarō. Sono jibun koko ni atta kekkō na tatemono wa, mitai mono de arimashita.*

2. **Mr. R:**—The whole park looks better than it did when I first came to Japan. The grounds are better cared for. The walks are kept clean. There must have been rather a hopeless outlook for the temple grounds forty years ago. I should like to see the splendid building that stood here then.

3.—*Watakushi wa yoku oboete orimasu. Sono toki no kwaji no yatta koto wa hidō gozaimasu ga, jitsu ni rippa de gozaimashita. Asoko no ōki na akamon wa taitei moto no tōri desu ga, hoka no koko ni aru tatemono to onajiku sukkari utchatte arimashita. Shikashi, dandan tatemono mo jimen mo ii jisetsu ni mukatte mairimasu. Koko ni kōmutte aru Shōgun no kazu wa yohodo ō gozaimasu kara, Ishin n*

のとほりですが，ほかのこゝにあるたてものとおなじくすつかりうつちやつてありました。しかしだん〳〵たてものもじめんもいゝじせつにむかつてまわります。こゝにはうむつてある「ショウグン」のかずはよほどおほうございますから，「わしん」のせんさうのためにうつちやつてあつたことをそのまゝにしとくのはこくぢよくのひとつです。せいふはしうけうのほじよはまつたくたつにしろ，こゝの「トクガハ　ショウグン」のやしろだけはほぞんしなければなりません。

4.—わたくしはこのふるいりつばなかねはやがてよくしまつをされるだらうとおもいます。このかねはわたくしのみたかねのうちでいちばんはでやかで，いちばんねがふかうございます。たび〳〵あさのよーじじぶんにそのおとをきゝますが，そのときのくうきはまるでそのふかいおんがくといつしよにうごくやうでございます。

5.—このやうにたほきなからかねのとうろうがいくれつとなくあるのをみますと，むかしの「シャウグン」のけんりよくのつよかつたことがじつによくわかります。こゝのとうろうのかずは

sensō no tame ni uchatte atta koto wo sono mama ni shitoku no wa kokujoku no hitotsu desu. Seifu wa Shūkyō no hojo wa mattaku tatsu ni shiro, koko no Tokugawa Shōgun no yashiro dake wa, hozon shinakereba narimasen.

3.—I remember it. The fire was a grand sight, bad as its work was. The big red gate there remains pretty much unchanged. But it has been shamefully neglected, along with the rest of the buildings here. Better times, however, are coming for both the buildings and grounds. So many of the Shōguns are buried here, that it would be a national disgrace, if the neglect which arose out of the war of the Restoration were allowed to continue. Even though the government may withdraw its support wholly from religion, these shrines of the Tokugawa Shōguns ought to be preserved.

4.—Watakushi wa kono furui rippa na kane wa yagate yoku shimatsu wo sareru darō, to omoimasu. Kono kane wa watakushi no mita kane no uchi de ichiban hadeyaka de, ichiban ne ga fukō gozaimasu. Tabi-tabi asa no yo ji jibun ni sono oto wo kikimasu ga, sono toki no kūki wa maru de sono fukai ongaku to issho ni ugoku yō de gozaimasu.

4.—I hope that this grand old bell will soon be well housed. It has one of the richest tones, and it has the deepest tone, I ever heard. Often, in the morning at four o'clock, I hear it. The air then seems actually to throb with its profound music.

5.—Kono yō ni ōki na karakane no tōrō ga ikuretsu to naku aru no wo mimasu to, mukashi no Shōgun no kenryoku no tsuyokatta koto ga jitsu ni yoku wakarimasu. Koko no tōrō no kazu wa mina de hyaku jūni aru sō desu ga, asoko no ōki na ishi-dōrō wa doredake aru ka shiremasen. Kore wa mina kono mae no seiki no naka-goro jibun ni Daimyō tachi ga Shōgun ye no kinen ni kenjō shita no desu.

5.—These rows upon rows of great bronze lanterns impress me

みな て ひやく じう-に ある さう です が, あそこ の おほき な いしどうらう は どれだ-け ある か しれません。これ は みな この まへ の せいき の なかごろ じぶん に「ダイ-ミャウ」たち が「シャウグン」へ の きねん に けんじやう した の です。

四十。だい よじふ の ことわざ。

め 免

めくら へび に おぢず。

(ふたり は ニテンモン を いでい ほんみち に うつりし が, ミカタ-し は ひとり の つうかうにん を みとめて ロビンソン-し に むかひ。)

1. ミカタ-し:—いま とほつて いつた をとこ は ごく ふかう な め に あつた もの です。あなた の おつしやつた やう に ひと を しんじ すごして なんぎ に あつた の で は なく, だれ で も あいて に する ひと を うたがつた はう です が, たゞ とき に よつて ひと を みる こと が できず, また とき に よつて ひと を みやう と しない をとこ で あつた の で, この あひだ の

deeply with the power of the old Shōgunate. There are two hundred and twelve of them, they say. And how many of these big stone lanterns there are, I do not know. All are presents from daimyōs in memory of their lords, the Shōguns, of the middle of the last century.

XL. DAI SHIJŪ NO KOTOWAZA.

FORTIETH PROVERB.

ME.

Mekura hebi ni ojizu.

A blind man is not afraid of a snake.

Futari wa Niten-mon wo idete kon michi ni utsurishi ga, Mika'a-Shi wa hitori no tsukōnin wo mitomete Robinson-Shi ni mukai.)

(The two friends pass through the Ni-ten-mon on to the public road. Mr. Mikata recognises a man who is passing. He then speaks to Mr. Robinson.)

1. **Mikata Shi:**—*Ima tōte itta otoko wa goku fukō na me ni atta mono desu. Anata no osshata yō ni hito wo, shinji sugoshite nangi ni atta no de wa naku, dare de mo aite ni suru hito wo utagatta hō desu ga, tada toki ni yotte hito wo miru koto ga dekizu, mata toki ni yotte hito wo miyō to shinai otoko de atta no de, kono aida no koto nado mo kono futatsu no futsugō kara okotta no desu.*

1. **Mr. Mi:**—There is a man who has just gone through a most unfortunate experience. He is not one of your victims of misplaced confidence. He is ready enough to suspect the men he deals with. But he is a man who sometimes can not see, and who sometimes will not see. His last experience came out of both these troubles.

こと など も この ふたつ の ふつがう から れてつた の てす。

2.—ロビンソンし-:—それ は どう した こと てす か。

3.—あの をとこ に は いま じぶん の こ が ありません てして, しち ねん ほど まへ に わかい をとこ を やうし に して, じぶん の むすめ の をつと に しました が, こんいん ご さん ねん ほど にて むすめ は しに-ました。わかい をとこ は むすめ の いき-てる じぶん から て さへ ばくち-ずき て ありまして, いま とほつて いつた をとこ が しやうばい を やめて いんきよ を して やうし を かはり に たて やう と した とき など は しんるゐ が いぜん を いひ, やうし の あくじ を ちゝおや に つげました が, どう いふ もの てした か あの をとこ は ちつと も その こ の わるい こと を まこと と おもはず, かへつて しんるゐ が わるい たくみ を もつて をる と うたがつ-て をりました。が, たうとう やうし が ひど-い わるもの て ばくち-ずき の うへ に どろばう て ある と いふ こと を さとつて かなしむ やう に なりました。しかし これ と いふ の も じぶん が わるい の て, よ に は ひと を みる こと が てきぬ もの ほど

2. **Robinson Shi:**—*Sore wa dō shita koto desu ka?*

2. **Mr. R:**—How was that?

3.—*Ano otoko ni wa ima jibun no ko ga arimasen deshite, shichi nen hodo mae ni wakai otoko wo yōshi ni shite, jibun no musume no otto ni shimashita ga, kon-in go san nen hodo nite musume wa shinimashita. Wakai otoko wa musume no ikiteru jibun kara de sae bakuchi zuki de arimashite, ima tōte itta otoko ga shōbai wo yamete inkyo wo shite yōshi wo kawari ni tateyō to shita toki nado wa shinrui ga izon wo ii, yōshi no akuji wo chichi oya ni tsugemashita ga, dō iū mono deshita ka ano otoko wa chitto mo sono ko no warui koto wo makoto to omowazu, kaette shinrui ga warui takumi wo motte oru to utagatte orimashita. Ga, tō-tō yōshi ga hidoi waru-mono de bakuchi zuki no ue ni dorobō de aru, to iū koto wo satotte kanashinu yō ni narimashita. Shikashi, kore to iū no mo jibun ga warui no de, yo ni wa hito wo miru koto ga dekinu mono hodo hanahadashii mekura wa arimasen.* (*Kwankōkyaku ni tri nagara*). *Kyō wa kai mono ni dekakete oru hito wa sukunai yō desu, ne.*

3.—He has now no children of his own. About seven years ago he adopted a young fellow. He made him the husband of his daughter. The daughter died about three years after the marriage. The young fellow had become a gambler, even while his wief was alive. That man who just passed proposed to retire from his business (become *inkyo*) and to put his adopted son in charge of it. His own family relatives objected. The son was even accused of his vices to the father. But, somehow, the father would believe nothing wrong of the boy. He rather suspected his relatives of interested motives. In the end he found out to his sorrow that the boy was a rascal,—a gambler and a thief. But he has himself to blame. There are none so blind as those who will not see. (*Entering the Kwankōkyaku*) Not many people are out buying to-day.

はなはだしい めくら は ありません。(くわんこうばに いりながら) けふ は かひもの に てかけてをる ひと は すくない やう です ね。

4.—おほく の きやく に とつて しんねんの のち の かいもの を する に は はやすぎる じや ありません か。 わたくし がじふにくわつ に こゝ へ きました とき などは くんじゆ の なか を とほられぬ ほどの ひとごみ で ありました。

* * * * *

5.—お き に あふ やう な かゞみ が ありましたか。

6.—これ が いちばん いゝ やう です。わたくし は ニホン の しやうにん か みなその しなもの に しやうふだ を けつてくれゝば いゝ と おもひます。 しなもの についてる ねだん より いちもん も ちがはぬ と いふ こと が わかる と, きつと おびたゞしい きやく が ついて まいりませう。

4.—Ōku no kyaku ni totte shinnen no nochi no kaimono wo suru ni wa haya sugiru ja arimasen ka. Watakushi wa jūnigwatsu ni koko ye kimashita toki nado wa, gunju no naka wo tōrarenu hodo no hitogomi de arimashita.

4.—I suppose it is too soon after the New Year for many buyers. I was here in December. It was so crowded then that one could scarcely move along the passages.

* * * * * *

5. **Mikata Shi**:—*O ki ni au yō na kagami wa arimashita ka.*

5. **Mr. Mi**:—Have you found a glass to suit you.

6.—kore ga ichi-ban ii yō desu. Watakushi wa Nihon no shōnin ga mina sono shina-mono ni shō-fuda wo tsukete kurereba ii, to omoimasu. Shina-mono ni tsuiteru nedan yori ichi-mon mo chigawanu to iū koto ga wakaru to, kitto obitadashii kyaku ga tsuite mairimashō.

6.—I think this one will do very well. I wish that all the Japanese merchants would adopt fixed-prices for their goods. The knowledge that here there is no change whatever from the figures marked on the articles brings hosts of purchasers.

四十一。だい ゑじふ いち

の ことわざ。

み　　え

みめ より こゝろ。

1. ロビンソン-し:—まち の はう から もどり-ませう。あたらしい はし を ちよいと みたう ございます から。しく-かいせい も だん〳〵 はか-どつて まゐります。わたくし は トウキャウ を かいせい しやう と いふ くはだて の こと を おもふ たび ごと に, いつ も かんじます。ひやく にじふ ねん かゝつて できる くはだて を さいよう し, こうじ の ため に に おく しせん まん ゑん, すなはち いちねん に に ひやく まん ゑん あて つひやさるゝ さう ですね。

2. ミカタ-し:—さう です。すつかり この まち を つくり かへて, りつぱ な おほみち だ の, よい すゐだう だ の, それ から こうゑん だ の, てんきとう だ の の ある まち に する つもり でせう。じつ に おほき な かんが へ です。しかし これ も「メイジ」の あひだ に おこつた ほか の こと と ちがい は しませ-ん。

3.—ニホン の ひと が たいへん ておくれ に なつた こと を とりかへさう と される

XLI. DAI SHIJŪ ICHI NO KOTOWAZA.

FORTY-FIRST PROVERB.

MI.

Mime yori kokoro.

The heart rather than the face.

1. **Robinson Shi:**—*Machi no hō kara modorimashō. Atarashii kashi wo choito mitō gozaimasu kara. Shiku-kaisei mo dan-dan hakadotte mairimasu. Watakushi wa Tōkyō wo kaisei shiyō to iu kuwadate no koto wo omō tabi goto ni, itsu mo kanjimasu. Hyaku nijū nen kakatte dekiru kuwadate wo saiyō shi, kōji no tame ni ni oku shisen man yen, sunawachi ichi nen ni ni hyaku man yen ate tsuiyasareru sō desu, ne.*

1. **Mr. R:**—Let us go back by the street. I wish to take a look at the new bridge. The city improvements are going forward steadily. I never think of the plans made for the transformation of Tōkyō without wonder. Plans for one hundred and twenty years work, I am told, have been drafted. Two hundred and forty millions of *yen* are to be expended on the work, that is, two millions each year.

2. **Mikata Shi:**—*Sō desu. Sukkari kono machi wo tsukuri-kaete, rippa na ōmichi da no, yoi suidō da no, sore kara kōen da no, denkitō da no no aru machi ni suru tsumori deshō. Jitsu ni ōki na kangae desu. Shikashi, kore wo Meiji no aida ni okotta hoka no koto to chigai wa shimasen.*

2. **Mr M:**—Yes, I believe it is proposed to make the city over so that it shall be a city of splendid avenues, good drainage, parks and ligthing. Truly, a big ideal. But it is just like everything else that has sprung up during Meiji.

3.—*Nihon no hito ga taihen tekkare ni natta koto wo tori kae sō to sareru no wa mottomo da, to omoimasen ga, Nihon jin no hontō no shimpo wa sō iu gaibu no riki ni tomonō ka shiran, to omoimasu.*

のはもつともだとれもひますが，ニホンじんのほんたうのしんぽはさういふぐわいぶのりえきにとものふかしらんとおもひます。

4.—そのことはいくたびもおはなしまうしたことですがわたくしのしんずるところはこれまでもまうしあげましたとほり，あなたのおほいにたつとばれるところのものもうつちやられることはなからうといふのです。あなたはわたくしどもがてつがくやしうけうにふねつしんなことをれとがめなさいますが，こんにちわたくしをねつしんにしやうといふことはのぞみがたいことでございます。われ〳〵はまづわれ〳〵のいへををさめなければなりません。われ〳〵のけつしんのれこつたのはしうけうのはうでありません。アメリカやヨーロツパだけでいふてもしうけうのうらにはしやうばいがございます。われ〳〵がうけいじやうによわきことはせかいかくこくとのかうさいのじやまになりましたから，われ〳〵はまづうけいじやうのじやくてんをのぞかなければなりません。われ〳〵がじいうになり，つよくなれば，ほかのことがらはざうさがないとおもひます。

3.—I am not surprised at the determination of your people to make up for long-lost time. I sometimes ask, however, whether the real progress of the people will keep pace with these outside gains.

4.—Sono koto wa iku tabi mo o hanashi mōshita koto desu ga, watakushi no shinzuru tokoro wa kore made mo mōshi-agemashita tōri, anata no ōi ni tattobareru tokoro no mono mo utcharareru koto wa nakarō, to iū no desu. Anata wa watakushi domo ga tetsugaku ya shūkyō ni fu nesshin na koto wo o togame nasaimasu ga, konnichi watakushi wo nesshin ni shiyō, to iū koto wa nozomi gatai koto de gozaimasu. Ware-ware wa mazu ware-ware no ie wo osamenakereba narimasen. Ware-ware no kesshin no okotta no wa shūkyō no hō de arimasen. Amerika ya Yōroppa dake de iūte mo shūkyō no ura ni wa shōbai ga gozaimasu. Ware-ware ga ukei-jō ni yowaki koto wa sekai kakkoku to no kōsai no jama ni narimashita kara, ware-ware wa mazu ukei-jō no jakuten wo nozokanakereba narimasen. Ware-ware ga jiyū ni nari, tsuyoku nareba, hoka no koto-gara wa zōsa ga nai, to omoimasu.

4.—We have talked that matter over many a time. I believe, as I have often said, that the things you put so much value on will not be neglected. You complain that we take no deep interest in philosophy, or in religion. You really can't expect us to do so, under the circumstances. We must put our home in order, first. Our revolution was not started in the interests of religion. Trade was at the back of it, so far as America and Europe were concerned. Our physical weakness has been in our way in all our intercourse with the Powers among nations. We must get rid of our physical inferiority first. The other things will all easily come when we are free and strong.

5.—わたくし は じふぶん に あなた の おこゝろ を くみとつて をります から, この うへ あなた に たいして ぎろん は しませんが, とにかく わたくし も わたくし の ほんい を まもります。おほよそ ニホン て も また は いかなる せかい の じんみん て も えらく なり じいう に なる の に は たましひ にのみ よる と いふ こと は まちがひ の ない こと です。

四十二。だい しじふ に の ことわざ。

志　し

しゆ に まじはれば あかく なる。

1. ミカタ-し:—あなた は いま とほつて いつた ばしや の なか の 志ん し を ご ぞんじ です か。

2. ロビンソン-し:—き が つきません でした が, どなた でした か。

3.—イセイ-さん です が, むろん ご ぞんじ でせう。あの ひと が わが くに の せいねん と ちうねん の ひとびと に おほぼした せいりよく は, トウキヤウ に をる どの ひと よりも よけい です。

4.—ハイ, むろん わたくし は ひやうばん を

5.—Watakushi wa jūbun ni anata no o kokoro wo kumitotte orimasu kara, kono ue anata ni taishite giron wa shimasen ga, toni-kaku watakushi mo watakushi no hon i wo mamorimasu. Oyoso Nihon de mo, mata wa ikanaru sekai no jimmin de mo, "eraku-nari jiyū ni naru no ni wa tamashii ni nomi yoru," to iū koto wa chigai no nai koto desu.

5.—I sympathize with you too much to argue long against you. But, after all, I go back to my regular position. It is true of the Japanese, and of every people in the world, that by "the soul only they shall be great and free."

XLII. DAI SHIJŪ NI NO KOTOWAZA.

FORTY-SECOND PROVERB.

SHI.

Shu ni majiwareba akaku naru.

He who handles vermilion is stained red.

1. **Mikata Shi:**—*Anata wa ima tōtte itta basha no naka no shinshi wo go zonji desu ka.*

1. **Mr. M:**—Do you know that gentleman who was in the carriage just driven by?

2. **Robinson Shi:**—*Ki ga tsukimasen deshita ga, donata deshita ka.*

2. **Mr. R:**—I did not notice. Who was it?

3.—Isei San desu ga, muron yo zonji deshō. Ano hito ga waga kuni no seinen to chūnen no hitobito ni oyoboshita seiryoku wa, Tōkyō ni oru dono hito yori mo yokei desu.

3.—That was Mr. Isei. You know of him, of course. He has had more of the young and middle-aged men of the country under his influence than any other man in Tōkyō.

4.—Hai! Muron watakushi wa hyōban wo kikimashita. Moshi

きゝました。もし ニホン に このやう な ひと が せん にん も，イヤ，ひやく にん も あつた なら，すくなく とも この くに の しやうらい さんだい のち の よ の こと に ついては いつとき の しんぱい も いりません。あの ひと は こゝろ と いひ，おこなひ と いひ，からだ と いひ，をとこ の てほん です。もし も ひと が たにん と まじはつた ため に かはる こと が できる なら，ニホン に は おもに イセイ-さん から じぶん の いゝ ところ を もらつた ひと は なん ぜん にん ゐる か 志れません。

* * * * *

5.—ちよつと おより なさいまし！ ちやうど ごはんどき です から。いらしやいまし！

6.—ありがたう ございます が，この つぎ に いたしませう。たく に したく も できて おります し，それ に あし も ぬれて をります から。志も が とけた の て みち が たいへん わるう ございます。くつ を ぬいで，くつたび を かへなければ なりません。どうぞ れくさま に よろしく おつしやつて くださいまし。

7.—あぢ の いゝ シナ-みかん が あります から，ひるから せう〳〵 おとゞけ まうしませう。

Nihon ni kono yō na hito ga sen nin mo, iya, hyaku nin mo atta nara, sukunaku to mo kono kuni no shōrai sandai nochi no yo no koto ni tsuite wa, ittoki no shimpai mo irimasen. Ano hito wa kokoro to ii, okonai to ii, karada to ii, otoko no tehon desu. Moshi mo, hito ga tanin to majiwatta tame ni kawaru koto ga dekiru nara, Nihon ni wa omo Isei San kara jibun no ii tokoro wo moratta hito wa nan-zen nin iru ka shiremasen.

7.—Yes, of course I have heard of him. If there were a thousand such as he in Japan, or even a hundred, no one need have an hour's solicitude for the country for at least three generations to come. He is a model man himself, mentally, morally and physically. So far as men can be shaped by contact with others, there are thousands of men in Japan who owe most of what is best in them to Mr. Isei.

* * * * * *

5.—Chotto o yori nasaimashi! Chōdo gohan doki desu kara. Irasshaimashi!

5.—Come in for a few moments! It is just tiffin time. Come in!

6.—Arigatō gozaimasu ga, kono tsugi ni itashimashō. Taku ni shitaku mo dekite orimasu shi, sore ni ashi mo nurete orimasu kara. Shimo ga toketa no de michi ga taihen warū gozaimasu. Kutsu wo nuide, kutsutabi wo kaenakereba narimasen. Dōzo okusama ni yoroshiku osshatte kudasaimashi.

6.—Thank you! Not to-day. My tiffin is awaiting me. Besides, my feet are wet. The roads are very muddy from the melted frost. I must get off my shoes and make a change of socks. My best regards to Mrs. Mikata.

7.—Aji no ii Shina-mikan ga arimasu kara, hiru kara shōshō o todoke mōshimashō.

7.—I have some delicious Chinese oranges. I shall send you some this afternoon.

8.—いつ も ありがたう ございます。

四十三。 だい ろじふ さん のことわざ。

ゑ

ゑは はにくい ものに きたへ よ

（ミカター し の いへ にて）

1. ミカター-し:—この へや は あなた の たい-へん お すき な へや て ございます。あなた の ご ちうこく に したがひました が、こゝ は いゝ やう です。てんき は どう ですか。

2. ロビンソン-し:—ゆき は やん て、そら は だん〳〵 きれい に はれて くる やう です。くも の なか から つき が でたり はいつ-たり して る の が みえまして、よる の けしき は まる で せんにん の くに の やう て ございます。わたくし は いま つき の ひかり が ゆき や、き を てらす の を みやう と おもつて て、きました が、こなた の お には は まる で せんにん の やしき の やう に なりました。

3.—それ は ［illegible］ て ございます。いちじか［illegible］ は ゆき が ひど-く

8.—*Itsu mo arigatō gozaimasu.*

8.—You are always doing me favors.

XLIII. DAI SHIJŪ SAN NO KOTOWAZA.

FORTY-THIRD PROVERB.

E(*WE*).

Ebu wa nikui mono ni atae yo.

Give food even to detestable things.

(*Mikata Shi no te nite*).
(*At Mr. Mikata's house*).

1. **Mikata Shi**:—*Kono heya wa anata no taihen o suki na heya de gozaimasu. Anata no go chūkoku ni shitagaimashita ga, koko wa ii yō desu. Tenki wa dō desu ka.*

1. **Mr. Mi**:—you find me, you see, in the room you enjoy so much. I am taking your advice, and I like it, too. How is the weather?

2. **Robinson Shi**:—*Yuki wa yande, sora wa dan-dan kirei ni hare-te kuru yō desu. Kumo no naka kara tsuki ga detari haittari shiteru no ga mienashite, yoru no keshiki wa maru de sennin no kuni no yō de gozaimasu. Watakushi wa ima tsuki no hikari ga yuki ya, ki wo terasu no wo miyō to omotte dete kimashita ga, konata no o niwa wa maru de sennin no yashiki no yō ni narimashita.*

2. **Mr. Ri**:—It has stopped snowing. It is clearing off beautifully You should see the moon sailing in and out among the clouds. The night is like fairy-land. I came over just for the sake of seeing the moon-light upon the snow and the trees. Your garden is transformed into a wizard's palace.

3.—*Sore wa niwakabare de gozaimasu. Ichi jikan hodo mae ni wa, yuki ga hidoku futte orimashita.*

3.—It is a sudden clear off. An hour ago the snow was falling heavily.

4.—さう てしたっ わたくし も こんや は やすまう と して をりました が, さきがた らうか へ てました とき に, には が ひる の やう に あかるくて, くさむら も き も へい も いけがき も やね も すつかり ゆき で もつて おほはれて, つき の ひかり を うけて きら〳〵 して をりました。が, あした あさ はやく ひ が てゝ きます と, この きれい な もの が みんな なくなる て あらう と おもひました ゆゑ, この ふしぎ な せかい を みのがす の が いや で, てゝ きたの で ございます。こゝ へ きて も うち の には を ごらん なさいません か。

* * * * *

5.—ヤア, ドウモ, なに も か も かはつた こと。

6.—ゆき が ふつた ため, き が みな それ〳〵 の せいしつ を あらはした て ありません か。まつ も, すぎ も, とせう も, ざくろ も, もみじ も, やなぎ も, あらゆる くわんぼく も みんな たいへん に ちがつた て あり-ません か。それ に あの むめ の はな は ゆき で おほはれてる ため に きのふ の おありさま から みる と きめう な たいしやう て ありません か。なに も か も じつ に めう です ね。

4.—Sō deshita. Watakushi mo konya wa yasumō to shite orimashita ga, sakigata rōka ye demashita toki ni niwa ga hiru no yō ni akarukute, kusamura mo, ki mo, hei mo, ikegaki mo, yane mo sukkari yuki de motte ōwarete, tsuki no hikari wo ukete kira-kira shite orimashita. Ga, ashita asa hayaku hi ga dete kimasu to, kono kirei na mono ga minna nakunaru de arō, to omoimashita yue, fushigi na sekai wo minogasu no ga iya de, dete kita no de gozaimasu. Koko ye kite o uchi no niwa wo goran nasaimasen ka.

4.—So it was! I had settled down for the evening. But I went out into my corridor a few minutes ago. My garden was almost as bright as day. All the bushes and trees, the fence, the hedge and the roofs, were covered with snow, and were glistening in the moonlight. I know that to-morrow the sun will spoil all the beauty early in the morning. I did not want to miss seeing the magic world that the snow has made, so I came out. I have had an entrancing walk. Come, look at your own garden. * * *

* * * * *

5.—Yā! Iōmo, nani mo ka mo kawatta koto!

5.—Marvellous! How it is all changed!

6.—Yuki ga furu tame, ki ga mina sore-zore no seishitsu wo arawashita de arimasen ka. Matsu mo, sugi mo, toshō mo, zakuro mo, momiji mo, yanagi mo, arayuru kwamboku mo, minna taihen ni chigatta de arimasen ka. Sore ni ano ume no hana wa, yuki de ōwareteru tame ni, kinō no arisama kara miru to kimyō na chigai de arimasen ka. Nani mo ka ma jitsu ni myō desu, ne.

6.—Do you see how the snow brings out the individual character of each tree? The pine, the cryptomeria, the fir, the pomegranate, the maple, the willow, all the shrubs, how distinct they are! And what a queer contrast those plum blossoms make with what they were yesterday, being covered with snow. Oh! ho exquisite it all is!

7.—ふゆ に なつて から これ が ほんたう の はつゆき です。

8.—わたくし は もう ふゆ が すんだ と おもつて をりました, ッヒ いつさくじつ の こと でした が, カメキド へ ぐわりよう-ばい を みに ゆきました。けふ は カバヂキ の そば の カバタ の ばいゑん へ ゆかう と おもつて をりました が, わたくし は カメキド の より カバタ の はう が いゝ と おもひ-ます。

9.—はいらう じや ありませんか。あさ に なつて も いち じ かん や, に じ かん は この ふしぎ な とち に をる こと が でき-ませう から, わたくし は はやく おきて みる こと に いたします ひ の そばへ よつて おあたん なさい。わたくし は いま まで むかし の ふみ を よんで をりました が, あなた は ニホン の ふみ を ご ぞんじ です か。

10.—ほん の すこし です, みほん だ と いつて ひとつ ふたつ ほつく と たんか と を くれた ひと が ありました が, よほど つくりかた の むつかしい ふみ の やう で ございます。ほつく や たんか など に じうぶん の いみ を いれる には, よほど ことば の じゆくれん が なければ なりますまい。

7.—Fuyu ni natte kara kore ga hontō no hatsu-yuki desu.

7.—This is the first real snow-fall we have had this winter.

8.—Watakushi wa mō fuyu ga sunda, to omotte orimashite, tsui issakujitsu no koto deshita ga, Kameido ye gwaryō-bai wo mi ni yukimashita. Kyō wa Kawasaki no soba no Kabata no Baiyen ye yukō, to omotte orimashita ga, watakushi wa Kameido no yori Kabata no hō ga ii, to omoimasu.

8.—I thought that the winter was over. Only the day before yesterday I was at Kameido to see the old dragon plum-trees—(*Gwaryōbai*). I intended to go to-day to the Kabata garden near Kawasaki. I think I prefer it to the garden at Kameido.

9.—Hairō ja arimasen ka? Asa ni natte mo ichi ji kan ya ni ji kan wa kono fushigi na tochi ni oru koto ga dekimashō kara, watakushi wa hayaku okite miru koto ni itashimasu. Hi no soba ye yotte o atannasai. Watakushi wa ima made mukashi no shi wo yonde orimashita ga, anata wa Nihon no shi wo go zonji desu ka.

9.—Let us go in. For an hour or two in the morning we shall be in wonder-land. I shall get up early to look at it. Draw your chair to the fire and be comfortable. I have just been reading some old poems. Do you know Japanese poetry?

10.—Hon no sukoshi desu. Mihon da to itte hitotsu futatsu hokku to tanka to wo kureta hito ga arimashita ga, yohodo tsukuri-kata no mutsukashii shi no yō de gozaimasu. Hokku ya, tanka nado ni, jūbun no imi wo ireru ni wa, yohodo kotoba no jukuren ga nakereba narima sumi.

10.—Very little. A friend once gave me a few specimens of it, the *hokku* and *tanka*. It must be rather a difficult kind of verse making. To get complete sense and expression into the *hokku*, or even into the *tanka*, must require a great deal of word-skill.

11.—よい いみ を いれる に は その とほり です。

12.—マア どう でせう。たつた ご, しち, ご, の ねん の さん く で, し が ひとつ でき; ご, しち, ご, しち, しち, の ねん の ご く で も ひとつ の し が できる のです。じつ に おどろきいる くみたて じや ありませんか, イギリス の Sonnet は ひ-じやう に まづい です。

13.—しかし わが くに の ぶんがくか の うち に は かう いふ きみ を よほど よく やつた ひと が ございます。むかし の きふじん は たいてい この こと に おほく の じかん を つひやしました。わたくし は たゞいま まで ある くわうごう の かいれた たんか を よんで そりました が, かう いふ のです。

われ しな ば,
　やく な, うづひ な,
の に すてて,
　やせたる いぬ の
　はら を こやせ よ。

(わたくし が しんだ とき に, わたくし を やく な わたくし を うめる な。の に わたくし を すて やせた いぬ の すき はら を こやせ よ。)

11.—Yoi imi wo ireru ni wa, sono tōri desu.

11.—Yes! To get *good* sense into them does.

12.—Mā dō deshō. Tatta go, shichi, go no in no san ku de, shi ga hitotsu deki; go, shichi, go, shichi, shichi, no in no go ku de mo hitotsu no shi ga dekiru no desu. Jitsu ni odoroki-iru kumitate ja arimasen ka. Igirisu no "Sonnet" wa hijō ni mazui desu.

12.—Just think! Three lines of only five, seven, and five syllables for one complete poem; and five lines of five, seven, five, seven, and seven syllables, for another kind of complete poem. Such writing would drive me wild. The English sonnet is bad enough.

13.—Shikashi waga kuni no bungakuka no uchi ni wa, kō iū kiji wo yohodo yoku yatta hito ga gozaimasu. Mukashi no kifujin wa taitei kono koto ni ōku no jikan wo isuiyashimashita. Watakushi wa tadaima made aru kwōgō no kakareta tanka wo yonde orimashita ga. Kō iū no desu.

Ware shinaba,
Yakuna, uzumuna,
No ni sutete,
Yasetaru inu no
Hara wo koyase yo.

(Watakushi ga shinda toki ni, watakushi wo yakuna, watakushi wo umeruna, no ni watakushi wo sutete, yaseta inu no suki-hara wo koyase yo.)

13.—But some of our writers have been very successful with this kind of writing. Many of the ladies in the ancient days devoted a good deal of time to the art. I have just been reading a *tanka* written by an empress. Here it is:—

"*Ware shinaba,*
Yakuna, uzumuna,
No ni sutete,
Yasetaru inu no
Hara wo koya se yo."

(when I die, burn me not, bury me not. Into the wilderness cast me, that starving dogs may fill their empty stomachs.)

14.—じやうず に てきて をります が, きめう な ねがひ てす ね。

15.—ところ が きめう て ない の てす。かう いふ なさけ ごゝろ は むかし の わが くに の ぶんがく, こと に ぶつけう が じやうとう しやくわい に おこなはれて をつた じぶん に は たびゝ ありました。あの くわうごう は ひ や むし の ため に からだ を なくして しまふ より, かはいさう な けもの を たすけた はう が よほど くどく だ と おもはれた の てす。もう ひとつ たんか が ござります。かたち は あまり よく ありませんが, いみ の おもしろい ところ から ちよつと よみませう。わたくし は この うた と ヤソ の "さんじやう の すゐくん" に るあ こと と あまり ちがはない か と おもひます。

にくまれて
　にくみ かへす な
にくまれよ,
　にくみ にくまれ
　はてし なければ。

(にくまるい と も にくみ に にくみ を かへす な の にくみ を うけ よ。もし にくみ に にくみ を かへさば にくみ は はてざり。)

16. [illegible] と いふ こと の よき [illegible] わたくし は "おや の

14.—Jōzu ni dekite orimasu ga, kimyō na negai desu nē.

14.—Skilfully done! But what a strange wish!

15.—Tokoro ga kimyō de nai no desu. Kō iū nasake gokoro wa mukashi no waga kuni no bungaku, koto ni Bukkyō ga jōtō shakwai ni okonawarete otta jibun ni wa tabi-tabi arimashita. Ano kwōgyō wa hi ya mushi no tame ni karada wo nakushite shimau yori, kawaisō na kemono wo tasukeru hō ga yohodo kudoku da, to omowareta no desu. Mō hitotsu tanka ga gozaimasu. Katackiwa amari yoku arimasen ga, imi no omoshiroi tokoro kara chotto yomimashō. Watakushi wa kono uta to Yaso no "Sanjō no Saikun" ni aru koto to amari chigawanai ka, to omoimasu.

Nikumarete
Nikumi kaesu na,
Nikumare yo;
Nikumi nikumare
Hateshi nakereba.

(Nikumareru to mo nikumi ni nikumi wo kaesu na. Nikumi wo uke yo. Moshi nikumi ni nikumi wo kaseba nikumi wa katezaran.)

15.—Oh no! Such human feeling often appeared in our ancient literature, especially when Buddhism had the upper classes under its influence. The empress considered her body put to a much higher use in saving even a miserable outcast beast, than in feeling either fire or worms. Here is another *tanka*. It is not perfect in form, but I want to read it for the sentiment it expresses. I can not see much difference between this and some parts of the "Sermon on the Mount."

"*Nikumarete*
Nikumi kaesu na,
Nikumare yo;
Nikumi nikumare
Hateshi nakereba.

(If you are hated, hate for hate do not return. Receive the hatred. If you give hatred for hate, hating has no end.)

16.—Kwanyō to iū koto no yoki oshie desu. Shikashi, watakushi wa, "Yama no ue no Oshie" no hō ga kore yori mo issō hirokute kōshō da, to omoimasu. Koko ni oshiete aru kishitsu wa shinobu to iū koto dake

うへ の をしへ" の はう が これ より も いつさう ひろくて かうしやう だ と おもひ-ます。こゝ に をしへて ある きしつ は しのぶ と いふ こと だけ で, ゆるす と いふ こと て ありません。けれども ヤソ は しのぶ こと を をしへし のみならず, ゆるす こと を も をしへ。ゆるす こと を をしへし のみ ならず, にくむ ところ の もの を も あい-せ よ, いぢわるく わるくち を いふて くる-しめる ところ の もの を も あいせ よ と をしへました。

四十四。だい ごじふ し の ことわざ。

ひ

ひと の よ を わたる は まるきばし を わたる が ごとし。

1. ミカタ-し:—あなた の ご せつ は ごもつとも の やう て ございます。しかし キリスト の きそく は せいじやだち に あた-へた の て, よわたり を する こと に あた-へた の て ない やう て ございます。もつとも むかし の やう な けんくわ ずき な きしやう を おこして は なりますまい。この たんか は いかゞ て す。

de yurusu to iū koto de arimasen. Kerelomo Yaso wa shinobu koto wo os'ieshi nominarazu, yurusu koto, wo mo oshie. Yurusu koto wo oshieshi nominarazu nikumu tokoro no mono wo mo aise yo, ijiwaruku waruku-chi wo iū te kurushimeru tokoro no mono wo mo aise yo to, oshiema-shita.

16.—An admirable lesson in tolerance! But I am sure that the "Sermon on the Mount" goes farther and higher than this. The disposition taught here is mere endurance. It is not forgiveness. Jesus taught not only endurance, but forgiveness, too; and not only forgiveness, but love to them that hate, and love even to those who spitefully abuse and persecute.

XLIV. DAI SHIJŪ SHI NO KOTOWAZA.

FORTY-FOURTH PROVERB.

Hi.

Hito no yo wo wataru wa maruki-bashi wo wataru ga gotoshi.

Man's journey through this world is like crossing a round-bridge.

1. **Mikata Shi**—*Anata no go setsu wa go mottomo no yō de gozai-masu. Shikashi Kirisuto no kisoku wa seija-dachi ni ataeta no de, yowatari wo suru koto ni ataeta no de nai yō de gozaimasu. Mottomo mukashi no yō na kenkwa zuki na kishō wo okoshite wa narimasumai. Kono Tanka wa ikaga desu.*

1. **Mr. Mi**—I suppose you are right. But Christ's law seems given for saints, not for men of the every-day world. However, we shall not take up our old bone of contention. What do you think of this *tanka*?

ふじ　の　やま
　のぼりて　みれば
なに　も　なし。
　よき　も　あしき　も
　わが　こころ　かな。

ーさん　に　のぼりて　せかい　を　みる　に。　み　よ。
も　なし。　されば　よき　も　また　あしき　も　たゞ　わが
に　ある　のみ　なり。

3. ロビンソン-し:—わたくし　の　てつがく　に
るには　ちつと　ふかう　ございます。　イヤ
うしやう-すぎる　と　まうした　はう　が
い　かも　しれません。　このし　を　つくつた
人と　は　なに　を　おもつて　おた　のて　ござい
ませう。　いつか　あなた　が　わたくし　へ
おはなし　に，フジ　の　やま　の　うへ　で
みる　と　せかい　が　みな　ひらつたく　な
やま　も　たに　も　のはら　の　やう　に　み
と　おつしやつた　の　を　おぼえて　を
が，　この　たんか　を　かいた　ひと　も，
の　もつて　をつた　てつがく　から　みる
の　なか　の　ぜん　あく　が　なく　な
おもつて　おた　の　てせう　か。
また　ぶつけう　の　をしへ　を　をしへ
おもつて，　いのち　と　いふ　もの
まよい　で　ある　と　か，　また　は　あ
やま　の　うへ　に　ふしぎ　な　も
と　おもつて　おて，　しまい　に　なん

"Fuji no yama
Noborite mireba
Nani mo nashi,
Yoki mo ashiki mo
Waga kokoro kana."

(Fuji san ni noborite sekai wo miru ni. Mi yo! nani mo nashi. Sureba yoki mo mata ashiki mo tada waga omoi ni aru nomi nari.)

"Fuji no yama
Noborite mireba
Nani mo nashi,
Yoki mo ashiki wo
Waga kokoro kana."

(When I ascend Mount Fuji and thence view the world, see! there is nothing. So good and also evil are only in my feeling.)

2. **Robinson Shi:**—*Watakushi no tetsugaku ni suru ni wa chitto fukō gozaimasu. Iya, kōshō-sugiru to mōshita hō ga ii ka mo shiremasen. Kono shi wo tsukutta hito wa nani wo omotte ita no de gozaimashō. Itsu ka anata ga watakushi ye no o hanashi ni, Fuji no yama no ue kara miru to sekai ga mina hirattaku natte yama mo tani mo nohara no yō ni mieru to osshatta no wa oboete orimasu ga, kono tanka wo kaita hito mo, jibun no motte otta tetsugaku kara miru to, yo no naka no zen aku ga nakunaru to omotte ita no deshō ka. Aruі wa mata Bukkyō no oshie wo oshie yō to omotte, inochi to iū mono wa mina mayoi de aru to ka, mata wa empō no yoma no ue ni fushigi na mono ga aru to omotte ite, shimai ni nanni mo nai to iū koto wo satotta hito no yume no yō da to itta no deshō ka.*

2. **Mr. R:**—That is rather deep for my philosophy, or, I should say, too high for it. What did the poet mean? I remember, you told me once that from the top of Mount Fuji all the world is flattened out so, that hills and valleys look like a plain. Did the writer of this *tanka* mean, that from the heights of such philosophy as his, the good and evil of the world disappear? Or, did he mean to teach a lesson of Buddhism, that all life is an illusion? Or, that life is like the dream of him who puts wonderful things on far off summits, only to find that they are not there when he scales the heights?

と いふ こと を さとつた ひと の ゆめ の やうだ と いつた の てせう か。

3.—それ は どうだ か わたくし に は わかりません。わたくし は たゞ し を よみますから，あなた は ご つがふ の いゝ やう に お はんじ なさいまし。

4.—その お ことば て あなた に お たづね まうしたい と れもつて いた こと を おもひだしました。この あひだ カメキド へ ゆきました とき に ふじ の には の ある おてら へ ちよつと よりまして，そこ に ある はんゑんけい の はし を わたつて きました。が，いぜん わたくし は ミヤジマ の けいだい て も おなじ はし の おほきい の を わたつた こと が あり，その ほか はうく て おんなじい はし の おほきい の を いろ〳〵みた こと が ありました の て，さきがた これ から まだ お はなし しなければ ならぬ ことわざ の こと に なりました とき，あなた は ひ の じ に ひと の いつせう は まるきばし を わたる が ごとし と いふ の を お えらび に なりましたが，わたくし は カメキド の はし に はひあがる の に も，ミヤジマ の はし に はひあがる の に も，よほど ほね が をれました から，あなた に お たづね まうしたい の は，ひ の ことわざ を つくつた ひと

3.—Sore wa dō da ka watakushi ni wa wakarimasen. Watakushi wa tada shi wo yominasu kara, anata wa go tsugō no ii yō ni o hanji nasaimashi.

3.—I do not know. I read the poem, and you can make it fit your own divinations.

*4.—Sono o kotoba de anata ni o tazune mōshitai to omotte ita koto wo omoidashimashita. Kono aida Kameido ye yukimashita toki ni fuji no niwa no aru o tera ye chotto yorimashite, soko ni aru han-ea-kei no hashi wo watatte kimashita. Da, izen watakushi wa Miyajima no kei-dai de mo onaji hashi no ōkii no wo watatta koto ga ari, sono hoka hō-bō de onnajii hashi no ōkii no wo iro-iro mita koto ga arimashita no de, saki-gata kore kara mada o hanashi shinakereba naranu kotowaza no koto ni narimashita toki, anata wa **Hi** no ji ni hito no isshō wa maruki-bashi wo wataru ga gotoshi, to iū no wo o erabi ni narimashita ga, watakushi wa Kameido no hashi ni hai-agaru no ni mo, Miyajima no hashi ni hai-agaru no ni mo, yohodo hone ga oremashita kara anata ni o tazune mōshitai no wa, **Hi** no kotowaza wo tsukutta hito wa, zuibun tsurai seikwatsu wo okutta hito de nakatta ka, to iū no desu. Watakushi no kangaeru tokoro de wa kono hito wa bōzu de atte mainichi-mainichi tera ye yuku michi de konna maruki-bashi wo tōraneba naranakatta tokoro no hito dattarō, to omou no desu.*

4.—That brings to mind some things I wanted to ask you. When I was at Kameido the other day, I stopped in for a moment at the temple where the wistaria garden is. I went over the semi-circular bridge there. I have been over a much larger bridge of the same kind in the temple grounds of Miyajima. I have seen several bridges like these in different parts of the country. Now, a short time ago, in going over the proverbs which we have yet to talk about, you gave one for "***Hi***" which says something about human life being like crossing a round-bridge. I had hard work scrambling over both the Kameido and the Miyajima bridges. I wanted to ask you, whether the maker of the "***Hi***" proverb was not a man who had had a pretty hard life of it. I thought that perhaps he was a priest who had to go every day over one of these round-bridges, on the way to his temple.

は，づゐぶん つらい せいくわつ を おくつた ひと て なかつた か と いふ の です。わたくし の かんがへる ところ て は この ひと は ばうず て あつて，まいにち〳〵てら へ ゆく みち て，こんな まるきばし を とほらねば ならなかつた ところ の ひと だつたらう と おもふ の です。

5.—あなた は どうも わたくしども の こと に ついて むとんぢやく て こまります。あゝいふ はし は なるほど こはい に は ちがひ ありません が，はだし て ゆけば わたる のに ざうさ は ありません。とにかく，この ことわざ の さくしや が かの じゐん の けいだい に ある はんゑんけい の たいこばし の こと を いつた のだ と，あなた は おもひ-ちがへ て おります。あなた の ごとき すいそく は，ぐ-わいこくじん に は ありがち の こと です。この ことわざ は むしろ さんかん の げきり-ゆう など に かゝつて いて とき に は たれ て も わたらねば ならぬ まるきばし の こと です。ご ぞんじ の とふり かよふ な はし を わたる の は いつも はなはだ きけん て ございます。これ は うきよ の ふてふ て ある と いふ こと の はなはだ よい けいやう て は おりません か。

5.—Anata wa dōmo watakushidomo no koto ni tsuite mutonjaku de komarimasu. A iū hashi wa naruhodo koai ni wa chigai arimasen ga, hadashi de yukeba wataru no ni zōsa wa arimasen. Tomokaku, kono kotowaza no sakusha ga jiin no keidai ni aru hanenkei no taikobashi no koto wo itta no da to, anata wa omoi-chigaete orimasu. Anata no gotoki suisoku wa, gwaikokujin ni wa ari-gachi no koto desu. Kono kotowaza wa, mushiro, sankan no gekirū nado ni kakatte ite, toki ni wa tare de mo watarareba naranu maruki-bashi no koto desu. Go zonji no tōri, kayō na hashi wo wataru no wa itsu mo hanahada kiken de gozaimasu. Kore wa ukiyo no fujō de aru to iū koto no hanahada yoi keiyō de arimasen ka.

5.—I am afraid you will never be serious over some of our things. Those bridges are a terror, I know. But go at them barefooted, and they will be easy enough to pass. You are mistaken, however, in thinking that the proverb-maker had one of those half-circle temple bridges in mind. Your guess was only natural for you, a stranger. The proverb refers rather to the round foot-log which one often finds as the only crossing to mountain torrents and the like streams. Passage over that kind of a bridge you know is always very dangerous. A very good picture of the uncertainty of life, is n't it?

6.—もう おいとま いたしませう。わたくしは これから シバ の こうえん へ よつてまゐります。あなた も おいで に なつてあそこ の きだ の ゆきだ の を ごらんなされば いゝ と おもひます が, かう いふらく な ところ から あなた を つれだすわけ に は ゆきますまい。

7.—ありがたう ございます が, こんや はゆきますまい。

8.—ことし は かう いふ きくわい は またと ありますまい。 つき は まんげつ であり, かぜ は なし。わたくし の ところ のうめ を じつ に おめ に かけたう ございます。おほき な あかい はな が えだ にいつぱい で, どう して こぼく が あの やうに はでやか に さいた か わからぬ やうです。どうぞ おをり なさいます な。そと のはう で は もう なに に も か に も, ゆき が さんずん も つもつて をりませう。あした の みち は じつ に ひどい でせう。わたくし は こんや は はら-いつぱい けしきを みて まゐります, さやう なら。

6.—Mō o itoma itashimashō. Watakushi wa kore kara Shiba no Kōen ye yotte mairimasu. Anata mo oide ni natte asoko no ki da no yuki da no wo goran nasareba ii to omoimasu ga, kō iū raku na tokoro kara anata wo tsuredasu wake ni wa yukimasumai.

6.—I must say good night, now. I shall walk over to Shiba Park. I should like to have you go with me and see the trees and the snow there. But I do not think I could get you away from this snug-harbor.

7.—Arigatō gozaimasu ga, konya wa yukimasumai.

7.—Thank you, I won't go out to night.

8.—Kotoshi wa kō iū kikwai wa mata to arimasumai. Tsuki wa mangetsu de ari, kaze wa nashi. Watakushi no tokoro no ume wo jitsu ni o me ni kaketō gozaimasu. Ōki na akai hana ga eda ni ippai de, dō shite koboku ga ano yō ni hadeyaka ni saita ka wakaranu yō desu. Dōzo o ori nasaimasu na. Soto no hō de wa mō nani ni mo ka ni mo yuki ga san zun mo tsumotte orimashō. Ashita no michi wa jitsu ni hidoi deshō. Watakushi wa konya wa hara ippai keshiki wo mite mairimasu. Sayōnara!

8.—I know I shall not have such a chance again this year. The moon is at the full. There is no wind. Oh! you should see the old plum-tree at my house. Its branches are crammed with big, red blossoms. You would not imagine that the old ruin could bloom out in such vigorous gorgeousness. Please do not come down stairs! Outside, there must be at least three inches of snow over everything. To-morrow, the slush will be fearful. I shall take my fill of the beauty to-night. Good bye!

四十五。だい志じふごの ことわざ。

もゝ

もゝくひには ひが つき やすい。

1.—《しぐわつ なかごろ ミカタ-し ちんの うちにて てがみを よみ をれり。この てがみは ロビンソン-し より おくれる ものにて，ところづけは アタミ なり。その もんくしもの ごとし。》

2.—『あなた は わたくし を これまで よりも はなはだしい やつきもの だと おもはれますに さうろ ございますまい が，わたくしは ことしは さくらの じゆんれい を して みたくてたまりません でした。かう まうしあげまして おわかりに なりませう か。ごしようちの とほり，この てんに ある やう な うるはしい けしきが じうぶんに みられます まへに，あめ かぜ など い いふ あくしんが これを ほろぼす ことが，おほう ございます。ところ が，ことし は ながい，さむい，しめつぽい ふゆ の ありました あと ては る に なります と すつかり こいろ よく そら も せい〳〵 と して をりまして，こんにち まで も はる の けしき は その まゝて，なくなり さう に は ありません。

XLV. DAI SHIJŪ GO NO KOTOWAZA.
FORTY-FIFTH PROVERB.

MO.

Moe-kui ni wa hi ga tsuki yasui.
A charred stick easily takes fire.

1.—(Shigwatsu nakagoro Mikata-shi chin no uchi nite tegami wo yomi oreri. Kono tegami wa Robinson-shi yori okureru mono nite, tokorozuke wa Atami nari. Sono monku shimo no gotoshi.)

1.—(*Mr. Mikata is seated in his garden house in mid-April reading a letter. The letter is from Mr. Robinson, and is dated at Atami. It says:—*)

2.—"Anata wa watakushi wo kore made yori mo hanahadashii yakkinomo da to omowaremasu ni sōi gozaimasumai ga, watakushi wa kotoshi wa sakura no junrei wo shite mitakute tamarimasen deshita. Kō mōshiagemashite o wakari ni narimashō ka. Go shōchi no tōri, kono ten ni aru yō na uruwashii keshiki ga jūbun ni miraremasu mae ni, ame kaze nado to iū akushin ga kore wo horobosu koto ga, tō gozaimasu. Tokoro ga, kotoshi wa nagai, samui, shimeppoi fuyu no arimashita ato de haru ni narimasu to sukkari kokoro yoku sora no sei-sei to shite orimashite konnichi made mo haru no keshiki wa sono mama de, nakunari sō ni wa arimasen.

2.—"I know you will think me more of a run-away enthusiast than ever. I could not resist the temptation to make a cherry-blossom pilgrimage this year. Do you know what I mean by that? Every year,—this you know,—for about a fortnight Japan becomes Paradise. Often the powers of evil,—wind and rain,—destroy the celestial beauty before it can be seen in perfection. But this year, after a long cold, wet winter, spring, with all generous warmth and with cloudless skies, came, and, so far, has remained without seeming to wish to leave us.

3.—『とをか ほど まへ に わたくし は ウヘノ へ ゆきました が, はくぶつくわん の ところ まで みち-ばた に ある おほき な き の つぼみ が やさしく さいて かゞやいて をる の を みました の で, にわか に ニホン で いちばん よい さくら の めいしよ へ いつて みたい こゝろ に なり, よくじつ だれ に も いとまごひ を しないで にし の はう へ いちばん-ぎしや で たちました。が, じつ に その ひ の たのしみ と いふ もの は わすれる こと は できません。みちばた の きゞ は みな ホキッチヤ の いつた やう に,「わかめ て かすみ の よう に あをく もへいでゝ」 をりまして, どの はら に も たいがい の はたけ に も まだ うめ が ありまして, あたらしい さくら の はな を くわんげい して をりました。ことし は ふゆ の すみ やう が おそくつて, はる の き やう が はやかつた の で, うめ と さくら の はな を いつしよ に した, にじう の たのしみ が ございます。

4.—『わたくし は はじめて の ばん は ナゴヤ に たうちやくし, その よくじつ は ヒコネ まで ゆきまして, もと, キイ、カモンノカミ の すまひ で あつた はたごや に とまりました。キイ、カモンノカミ は いま の よ に なつて から, ニ[illegible] はじめて の そぼ-てき の さいし-

3.—"Tōka hodo mae ni watakushi wa Ueno ye yukimashita ga, Hakubutsukwan no tokoro made michibata ni aru ōki na ki no tsubomi ga yasashiku saite kagayaite oru no wo mimashita no de, niwaka ni Nihon de ichiban yoi sakura no meisho ye itte mitai kokoro ni nari, yokujitsu dare ni mo itomagoi wo shinai de nishi no hō ye ichiban-gisha de tachimashita. Ga, jitsu ni sono hi no tanoshimi to iū mono wa wasureru koto wa dekimasen. Michi-bata no kigi wa mina Hoichiyā no itta yō ni, "wakame de kasumi no yō ni aoku moe-idete" orimashite dono hara ni mo taigai no hatake ni mo nada ume ga arimashite, atarashii sakura no hana wo kwangei shite orimashita. Koloshi wa fuyu no sumi yō ga osokutte, haru no ki yō ga hayakatta no de, ume to sakura no hana wo issho ni shita, nijū no tanoshimi ga gozaimasu.

3.—"Ten days ago I was over at Ueno. The sight of the tender, flushing buds of the big trees on the avenue up to the museum, made me long to see for once some of Japan's most famous cherry-flower places. The next day, without saying good bye to any one, I left by an early train for the west. I can never forget the exquisite charm of the day's trip. All along the road, the trees, as our Whittier said, were "growing misty green with leafing buds." In every village and in almost every farm-yard, plum-blossoms still were there, bidding welcome to the new cherry-blossoms. This year the winter stayed so long, and spring came so fast, that we are having a double feast of plum and cherry-flowers together.

4.—"Watakushi wa hajime'e no ban wa Nagoya ni tōchakushi, sono yoku-jitsu wa Hikone made yukimashite, moto Ii Kamon-no-kami no sumai de atta hatagoya ni tomarimashita, Ii Kamon-no-kami wa ima no yo ni natte kara, Nihon de hajimete no shimpo-teki no saishō deshita. Kono hatagoya wa kirei na ie de hiroku, omomuki no aru utsukushii niwa mo arimashita. Ga, watakushi no itta no wa sakura no jisetsu ni wa hayasugite orimashita. Kono tochi wa yohodo takakute, arawarete imasu no de, mura no machi no uchi ni wa yuki ga miemashita.

やう てした。 その はたごや は きれい な いへ て ひろく, おもむき の ある うつくしい には も ありました, が, わたくし の いつた のは さくら の じせつ に は はや すぎて をりました。 この とち は よほど たかくて, あらはれて ゐます ので, むら の まち の うち に は ゆき が みえました。

5.—『よくじつ の ひる まへ に は, キャウト へ ゆきました。 が, わたくし は ちやうど よい じせつ に ゆきました の で, よくあさ くるまて アラシヤマ へ いつて いくじかん も たのしんて きました。 あの さんぶく の くろみがゝつた ときはぎ の あひだ から, すひやつばん の き が まんかい に なつて ならんてる ありさま は まこと に みごと でした。 それに また やま の ふもと の はう を びかゝと ながれて ゆく かは や はてやか に かざつて ある かは の なか の ふね や, アラシヤマ の むかふ-ぎし に たつて をる かけ-ぢやや の ぎようれつ や, また は はれぎ を きて しんばい も なく にぎやか に して をる けんぶつ の ぐんじゆ など を みた とき は, よ の なか と いふ もの は まる て たのしむ ため に てきて をる もの の やう に おもはれました。

6.—『その よくじつ は ヨシノ の はう へ

Kureru ichi-jikan hodo mae ni soko ye tsukimashite, yoru ni naru made kirei na hana no iro wo mite tanoshinde orimashita. Hana no iro wa chōdo ano nagai saka no tōri-michi ichimen ni, hi-ni-hi-ni kirei ni natte yuku saichyū de arimashita. Koko de mita koto wa kaetta toki ni mina o hanashi mōshimashō.

6.—The next day I was off for Yoshino. I got there an hour before sun-down. Until night came, I revelled in the luxury of color which day by day is now growing richer over that long, up-hill avenue. I shall tell you all about what I saw there, when I get back.

7.—Yoku-jitsu wa mata sono chi wo tachimashite, futsuka kakatte yama-goe ni Ise no Yamada ye tsukimashita. Koko wa chūgi na Nihon-jin no Mekka to mo iū beki tokoro de arimashite, watakushi wa koko no keshiki wo kembutsu shite yoku-jitsu wa kisha de Tsu ye kaeri, sore kara sugu ni kono chi ye kimashite, natsu no yō ni omowareru nikkō ni hi atari wo shite orimasu. Kono chi ni aru ōki na ume no ki no hayashi wa, mada sono rippa na keshiki wo nakunashite orimasen. Kyō wa gogo kara, sore wo mi ni yuku tsumori desu. Watakushi wa dōmo 'yakki-mono'ka mo shiremasen ga, kono goro wa jitsu ni omoshiroi koto de gozaimasu."

7.—The next day I started again, and in two days more had made my way across the hills to Yamada in Ise. I saw the sights of that Mecca of loyal Japanese. I got back to the railway at Tsu the next day, and came on straight to this place, where I am basking in a sunshine almost like that of summer. The glory of the big grove of plum-trees here is not all gone yet. I am going up to see it this afternoon. I may be an enthusiast, but I am having a good time."

しゆつたつ して, ひ の くれる いちじかん ほど まへ に そこ へ つきまして, よる に なる まで きれい な はな の いろ を みて たのしんで をりました。 はな の いろ は ちやうど あの ながい さか の とほり みち いちめん に, ひに/ きれい に なつて ゆく さいちう で ありました。 こゝ で みた こと は かへつた とき に みな お はなし まうし-ませう。

7.—「よくじつ は また その ち を たちまして, ふつか かゝつて やま-ごえ に イセ の ヤマダ へ つきました。 こゝ は ちうぎ な ニホン-じん の メッカ とも いふ べき ところ で あり-まして, わたくし は こゝ の けしき を けんぶつ して よくじつ は きしや で ッ へ かへり, それ から すぐ に この ち へ きまして, なつ の やう に おもはれる につこう に ひあたり を して をります。 この ち に ある おほき な うめ の き の はやし は, まだ その りつぱ な けしき を なくなして をりません。 けふ は ごご から, それ を み に ゆく つもり です。 わたくし は どう も やつきもの か も しれません が, この ごろ は じつ に おもしろい こと で ございます。」

3. Mattaku sono tōri deshita. Watakushi mo koko to Ōsaka to no tochū de tomeraremashita. Ga, nan doki ni kisha ga kuru to mo, yuku to mo, ikkō ni shirenai no de jōkyaku wa tada sutēshon no soba ni todomatte, dō ka naru no wo matte oru dake deshita.

3.—Yes, I recollect. I was caught on the road between here and Ōsaka. There was no telling when trains would come or go. The passengers simply stayed about the stations and waited until something was done.

4.—Watakushi wa ittai kō iū koto no okoru no wa arayuru jimu wo hiki-suberu chikara ga aru tokoro no kashira wo oidashite, amaru hodo no shita-yakunin no suki na tōri ni shigoto wo saseru kara da to omoimasu. Tetsudō no hō de mo mata fune no hō de mo, jibun ni chikara ga ari, mata sekinin ga aru kashira wo ichi nin mochiyuru no wa ikura dekite mo takusan no shita-yakunin wo mochiyuru yori wa haruka ni mashi desu.

4.—I suppose that most of the trouble has come from dismissing capable heads of departments, and leaving the service at the mercy of too many under-officers. For a railway, as well as for a ship, one thoroughly competent and responsible head is far better than a dozen, even though skilful, sub-managers.

5.—Tōki-kaku, anata ga o kaeri nasaimashite, ureshū gozaimasu. Kore kara shibaraku wa o uchi ni irasshaimashō.

5.—At any rate I am glad to see you back. I suppose you will rest awhile now at home.

6.—Tokoro ga, irarenai no desu. Moshi warui tenki no tame ni samatagerare sae shinakereba, watakushi wa shimai made sakura no hana wo miru tsumori desu. Mukōjima ye wa yukō to wa omoimasen.

四十六。だい しじふ ろく
の ことわざ。

せ　芽

せんどう おほく して ふね やま へ のぼる。

（ロビンソン-し の 云よさい。）

1. ミカタ-し:—アヽ お かへり なさいました か。れ てがみ を どうも ありがたう ございました。たいへん よく きうか を りよう された やう でした ね、いつ お かへり て ありました か。

2. ロビンソン-し:—さくばん です。ろく じ じぶん に かへる つもり でした が、はち じ じぶん まで きしや が「ステーション」へ つきません でした。この ごろ の てつだう は ちつと も とゝのつて をりません。わたくし は やくにん の はう で その せきにん を わかち すぎる の で ない か と おもひます。すぐれた やくにん が いち にん だけ をつた なら、この こんざつ は きつと をさまる に ちがひ ありません。ご しようち の とほり、さくねん、こゝ と カウベ と の あひだ の じかん-へう が せう〳〵 かはりました とき なども、ちつと ばかり きまり が つく まで には、ひと つき の よ も かゝり、に しう-

XLVI. DAI SHIJŪ ROKŪ NO KOTOWAZA.
FORTY-SIXTH PROVERB.

SE.

Sendō ōku shite fune yama ye noboru.
Too may captains put the ship ashore.

(*Robinson-shi no shosai.*)
(Mr. Robinson's study.)

1. **Mikata Shi:**—*Ā! o kaeri nasaimashita ka! O tegami wo dōmo arigatō gozaimashita. Taihen yoku kyuka wo riyō* ***sareta*** *yō deshita ne. Itsu o kaeri de arimashita ka?*

1. **Mr. Mi:**—So you are back? Many thanks for your letter. You seem to be making excellent use of your vacation. When did you return?

2. **Robinson Shi:**—*Sakuban desu. Roku ji jibun ni kaeru tsumori deshita ga, hachi ji jibun made kisha ga sutēshon ye tsukimasen deshita. Kono goro no tetsudō wa chitto mo totonotte orimasen. Watakushi wa yakunin no hō de sono sekinin wo wakachi sugiru no de wa nai ka to omoimasu. Sagureta yakunin ga ichi nin dake otta nara, kono konzatsu wa kitto osamaru ni chigai arimasen. Go shūchi no tōri, sakunen, koko to Kōbe to no aida no jikan-hyō ga shō-shō kawarimashita toki nado mo, chitto bakari kimari ga tsuku made ni wa, hito-tsuki no yo mo kakari, ni shūkan hodo to iū mono wa maru-kiri kō'iu dōri ni yatte yukō to wa shimasen deshita.*

2. **Mr. Ri:**—Last night. I expected to be at home at about six o'clock, but the train did not reach the station until nearly eight. The railways do not seem to be at all well managed now. I am afraid that the administration is dividing responsibility too much. One first-class manager could bring order out of this chaos, I am sure. Last year, you remember, when the time tables between here and Kyōto were somewhat changed, it was more than a month before anything like regularity was restored. There was about a fortnight when no attempt was made to keep to the published schedules.

3. Mattaku sono tōri deshita. Watakushi mo koko to Ōsaka to no tochū de tomerarenashita. Ga, nan doki ni kisha ga kuru to mo, yuku to mo, ikkō ni shirenai no de jōkyaku wa tada sutēshon no soba ni todomatte, dō ka naru no wo matte oru dake deshita.

3.—Yes, I recollect. I was caught on the road between here and Ōsaka. There was no telling when trains would come or go. The passengers simply stayed about the stations and waited until something was done.

4.—Watakushi wa ittai kō iu koto no okoru no wa arayuru jinu wo hiki-suberu chikara ga aru tokoro no kashira wo oidashite, amaru hodo no shita-yakunin no suki na tōri ni shigoto wo saseru kara da to omoimasu. Tetsudō no hō de mo mata fune no hō de mo, jūbun ni chikara ga ari, mata sekinin ga aru kashira wo ichi nin mochiyuru no wa ikura dekite mo takusan no shita-yakunin wo mochiyuru yori wa haruka ni mashi desu.

4.—I suppose that most of the trouble has come from dismissing capable heads of departments, and leaving the service at the mercy of too many under-officers. For a railway, as well as for a ship, one thoroughly competent and responsible head is far better than a dozen, even though skilful, sub-managers.

5.—Tōzi-kaku, anata ga o kaeri nasaimashite, ureshū gozaimasu. Kore kara shibaraku wa o uchi ni irasshaimashō.

5.—At any rate I am glad to see you back. I suppose you will rest awhile now at home.

6.—Tokoro ga, irassai no desu. Moshi warui tenki no tame ni sanatagerare sae shinakereba, watakushi wa shimai made sakura no hana wo miru tsumori desu. Mukōjima ye wa yuki to wa omoimas

しなければ，わたくし は しまひ まで さくら の はな を みる つもり です。ムカウジマ へ は ゆかう とは おもひません。あそこは おうらい が せまい のに ひと の て が おゝすぎまして よく あそべません。ちかし コガヂキ と ホリノウチ と へ は ゆく つもり です。わたくし は ホリノウチ は さくら の めいしよ の うち で いちばん いゝ ところ だ と おもひます。あそこ の はな は たいてい みな れほき な やへ-ざくら です。さく の も また いちばん をはり です。てんき の いゝ ひ に あそこ へ いつて もと の 「ハチマン」 の けいだい を とほつて キノカシラ へ ゆき ます の は，トウキャウ へん て の わた-くし の いちばん すき な あそび て ございます。

四十七。だい ちじふ しち の ことわざ

す　を

すみかき の なか から めいけん が でる。

1. ミカタ-し：—せんすね の ふた を おとり なさいました ね。うを は よほど なくなり-ました か。

2. ロビンソン-し：—さん びき だけ は ふゆ の うち に しんだ やう です が，まだ せん-

Asoko wa ōrai ga semai no ni hito no de ga ōsugimashite yoku asobemasen. Shikashi Koganei to Horinouchi wa sakura no meisho no uchi de, ichi-ban ii tokoro da to omoimasu. Asoko no hana wa taitei mina ōki na yaezakura desu. Saku no mo mata ichi-ban osoi desu. Tenki no ii hi ni asoko ye itte moto no Hachiman no keidai wo tōtte Inokashira ye yukimasu no wa, Tōkyō hen de no watakushi no ichi-ban suki na asobi de gozaimasu.

6.—Indeed not! I shall see the cherry-flowers through to the end, unless bad weather stops me. I am not going to Mukōjima. There is too much of a crowd there, on too narrow a road, for real pleasure. But I am going to Koganei and to Horinouchi. Horinouchi is to me one of the most enjoyable of all the cherry-places. The flowers there are nearly all the big, double-blossomed *yae-zakura*. They come last. The ride out there, and to Inokashira through the old Hachiman temple ground in good weather is one of the most attractive, to my liking, of all around Tōkyō.

XLVII. DAI SHIJŪ SHICHI NO KOTOWAZA.

FORTY-SEVENTH PROVERB.

SU.

Sumikaki no naka kara meiken ga deru.

Famous swords are sometimes discovered among fire-scrapers.

1. **Mikata Shi:**—*Sensui no futa wo o tori nasaimashita ne. Uwo wa yohodo nakunarimashita ka.*

1. **Mr. Mi:**—I see you have taken the cover off your pond. Did you lose many fish?

2. **Robinson Shi:**—*San-biki dake wa fuyu no uchi ni shinda yō desu ga, mada sensui ni wa hyaku kara wa orimasu. Taihen ni shiawase de gozaimashita. Futa wa Kyōto ye yuku mae ni toraseta no desu.*

すゐ に は ひやく から うへ をります。たいへん に しあはせ て ございました。ふたは キャウト へ ゆく まへ に とらせた のです。

3.—ひじやう に おもしろい たび て ございましたらう。ちつと も わるい てんき に お あひ て ありません でしだ か。

4.—イセ のくに を とほつて をりますとき, すこし ばかり あめ に あひました。がもう ヨシノ のはな を みた あと でありまして, あめ も あらし と いふ ほど に ひどく なり は しません でした。

* * * * *

5.—けふ は ちつと いゝ お はなし をもつて あがりました。じつけんじやう が しあがりまして, ハツメイ-はくし は ごぐわつ のはじめ から しごと を はじめ やう として をられます。

6.—そんな に はやく なりました か。よほど きびん に お やり なさいました ね。

7.—ハイ, はじめる じぶん には すこし いはひ を する つもり です が, あなた もどうか おいで なさつて くださいません か。ごぐわつ やうか のにじ から「サンエンテイ」で ふ せす つがふ です。

2. **Mr. K.**—No! Three, I think, died during the winter. There are more than a hundred in the pond. I have been quite fortunate. I had the cover taken off before I went to Kyōto.

3.—Hijō ni omoshiroi tabi de gozaimashitarō. Chitto mo warui tenki ni o ai de arimasen deshita ka.

3.—You must have had a wonderful trip. No bad weather at all?

4.—Ise no kuni wo tōtte orimasu toki, sukoshi bakari ame ni aimashita. Ga, mō Yoshino no hana wo mita ato de arimashite, ame mo arashi to iū hodo ni hidoku nori wa shimasen deshita.

4.—Only a slight shower when I was crossing the Ise country. But I had seen the Yoshino flowers then. The rain did not amount to a storm.

* * * * *

5.—Kyō wa chitto ii o hanashi wo motte agarimashita. Jikken-jō ga shiagarimashite, Hattsumei hakushi wa gogwatsu no hajime kara shigoto wo hajime yō to shite oraremasu.

5.—I came over with a bit of good news for you. The hospital laboratory is finished. Dr. Hatsumei expects to begin work there early in May.

6.—Sonna ni hayaku narimashita ka. Yoiudo kibin ni o yari nasaimashita ne.

6.—So soon? You have been enterprising.

7.—Hai, hajimaru jibun ni wa sukoshi iwai wo suru tsumori desu ga, anata mo dōka o ide nasatte kudasaimasen ka. Gogwatsu yōka no ni ji kara Sanentei de itashimasu tsugo desu.

7.—Yes! We shall have a little celebration at the opening. Will you come? It will be on the 8th of May at two o'clock, at the *Sanentei*.

8.—まねつて も よければ まことに けつこう です。 こゝろ から わたくし は おいはひ まうします。

9.—その つぎ に まうしあげましたい のは、ハヤシ さん は ごく ねつしん な さんせい-じや に なられまして、ご じぶん の きふきん を に-ばゝ に されました うへ、あの かた の ちから の およぶ だけ は、ハツメイ-はくし の じげう の ため に せいふ の ほじよ を ゑやう と して をられます。

10.—それ は ます〳〵 けつこう です。わたくし は ほんたう に ハヤシ さん を ごかい して をつた の です。

11.—こんにち あがりました の は、もう ひとつ の こと が あります の で。コウバフ-ダイシ の「いろは」うた を おめ に かけ-たい と おもふ の です。あなた は ごぞんじ です か。

12.—イーエ、みた こと が ございません。

13.—さう です か。たぶん あなた も おぼえて ねらつしやいませう が、さくねん の ふゆ あなた の お はなし の けいこ の ため に きめました ことわざ の へう は たいてい おしまい に なりまして、いま では のこ-らず の ことわざ を いろ〳〵 の かたち に

8.—Maitte no yokereba makoto ni kekkō desu. Kokoro kara watakushi wa o iwai mōshimasu.

8.—I shall be much pleased to be there. I congratutate you with all my heart.

9.—Sono tsugi ni mōshiageneshitai no wa, Hayashi san wa yoku osshin no sansei-sha ni nararemashite, go jibun no kifukin wo nibai ni saremashita ga, ano kata no chikara no ogoba dake wa, Hatsumei hakushi no jiggō no tame ni seifu no hojo wo e yō to shite oraremasu.

9.—Then I wish to say, too, that Mr. Hayashi has become one of our most earnest supporters. He has doubled his subscription and is determined, as far as he can bring it about, to get government assistance for Dr. Hatsumei's work.

10.—Sore wa masu-masu kekkō desu. Watakushi wa hontō ni Hayashi san wo gokai shite otta no desu.

10.—Better and better! I give in. I misjudged Mr. Hayashi entirely.

11.—Konnichi agarimashita no wa, mō hitotsu no koto ga arimasu no de. Kōbō Daishi no "I Ro Ha" uta wo o me ni kaketai to omou no desu. Anata wa go zonji desu ka.

11.—Another thing brought me over to-day. I want to show you Kobō Daishi's "*I Ro Ha*" hymn. Do you know it?

12.—Ie, mita koto ga gozaimasen.

12.—I never saw it.

13.—Sō desu ka. Tabun anata no oboete irasshaimashō ga, sakunen no fuyu anata no o hanashi no keiko no tame ni kimemashita kotowaza no hyō wa taitei o shimai ni narimashite, ima de wa nokorazu no kotowaza wo iro-iro no katachi ni shite, iro-iro no bayai ni atchamete shimaimashita ga, kore wa yohodo anata no o yaku ni tatta to omoimasu. Kawai wa anata no o hanashi wa mō taihen raku ni dekite, maitaku Nihon-jin no tōri da to mōshite orimasu. Toni-kaku, watakushi-domo wa ichi-ichi "I Ro Ha" wo shirabete taitei dekiru dake hito-tōri no Katachi wo toraseмashita. Mottomo, mada "N" no ji

して，いろ〳〵のばやひにあてはめてしまひましたが，これはよほどあなたのおやくにたつたとおもひます。かないはあなたのおはなしはもうたいへんらくにできて，まつたくニホンじんのとほりだとまうしてをります。とにかく，わたくし-どもはいち〳〵「いろは」をしらべてたいていできるだけひと-とほりのかたちをとらせ-ました。もつとも，まだ「ん」のじがのこつてをつて，これにあたることばざはこしらへてありません。が，「ん」てはどんなぶんしやうをもはじめることができんのです。しかしあまりむりてないやうにつかふこともできませう。すなはちぶんしやうのをはりにおかれます。そういふふうにした「ん」のじにひとつのことわざがありますが，このことわざで「いろは」のはなしをしまつたらてうどよからうとおもひます。

11.--どうですか。

ga nokotte otte, kore ni atara kotowaza wa koshiraete arimasen. Ga "N" de wa donna banshō wo mo hajimeru koto ga dekin no desu. Shikashi amari muri de nai yō ni tsukau koto mo dekimashō. Sumuraichi banshō no owari ni okaremasu. Kō iū fū ni shita "N" no ji ni hitotsu no kotowaza ga arimasu ga, kono kotowaza de "I Ro Ha" no hanashi wo shinattara chōdo yokarō to omoimasu.

13.—Well! Perhaps you have remembered that we are now finishing the list of the proverbs I laid out last fall for your practice-talk. We have had the proverbs in use in all shapes, and under all sorts of circumstances. They have been of great service to you. I can easily see that. Mrs. Mikata says, that you speak now with great ease, and altogether like a Japanese. In one way or another, we have had every one of the "*I Ro Ha*" before us, and turned them around in almost every ordinary form the syllables can take. There remains the "N" character to be sure, for which I did not propose any proverb. But "N" can not begin any sentence. We can use it, however, in a way that will not be much out of place. We can put it on to the end of a sentence. I have a proverb for "N" used in that place. With that proverb we can appropriately close our "*I Ro Ha*" talks.

14.—Dō desu ka.

14.—How?

四十八。だい ろじふ はち の ことわざ。

ん

いち じ せん きん。

1. ミカタ-し:—かしこき をしへ に したがへば, わたくし-ども の はなし に つかつて をつたもんじ は みな せんきん の あたひ が あると いふ の てす。

2. ロビンソン-し:—けつこう。それでは わたくし-ども は ひじやう な かねもち てす ね。しかし アマ じようだん は やめまして, わたくし は じつ に せんきん て も つくなふこと が できぬ ほど の ごしんせつ をうけました。

3.—イヽエ どう いたしまして。「いろは」は もう すみました が,「いろは」の はなし をさせました いうじやう は まだ すみません。それは なほ す-ねん の あひだ つゞく だらう とおもひます。

4.—それ て は, あなた は いま まて まなんて をりました もじ て できてる しの うち て をはり の しく に ある えんせい-てき の だんてい に いつち は なさいます-まい。

XLVIII. DAI SHIJŪ HACHI NO KOTOWAZA.

FORTY-EIGHTH PROVERB.

N.

Ichi ji sen kin.

One letter is worth a thousand dollars.

1. **Mikata shi:**—*Kashikoki oshie ni shitagaeba, watakushi-domo no hanashi ni tsukatte oita monji wa mina sen kin no atai ga aru to iu no desu.*

1. **Mr. M:**—By accepting the wise saying that every one of the letters we have been using for our talks is worth a thousand pieces of gold.

2. **Robinson shi:**—*Kekko! kekko! Sore de wa watakushi-domo wa hijō na kanemochi desu ne. Shikashi mā jōdan wa yamemashite, watakushi wa jitsu ni sen kin de mo tsukunau koto ga dekinu hodo no go shinsetsu wo uketa.*

2. **Mr. R:**—Well done! How rich we are! But, all joking aside, I am exceedingly indebted to you for a thousand kindnesses! I never could repay them even with a thousand pieces of gold.

3.—Ie, dō itashimashite. ***"I Ro Ha"*** *wa mō sumimashita ga,* ***"I Ro Ha"*** *no hanashi wo sasemashita yūjō wa mada sumimasen. Sore wa nao sonen no aida tsuzuku darō to omoimasu.*

3.—Pray don't mention that! We have gotten through with the ***I-ro-ha,*** but we have not gotten through with the friendship which has carried us in our talks over the letters. That is to go on, I trust, for many years yet.

4.—Sore de wa, anata wa ima made manande orimashita moji de dekiteru shi no uchi de owari no shi-ku ni aru ensei-teki no dantei ni itchi wa nasaimasumai.

4.—You do not, then, accept the pessimistic judgment which makes up the last four lines of the poem that is formed by the characters we have been studying.

5.—どう いふ の です か。

6.—さいしよ のしく は, さくねん の じ-ふいちぐわつ わたくし の ところ の には て よみました が, あなた は おぼえて おいて です か。

7.—おぼえて ゐます とも。おつしやつた とほり に おぼえて ゐます。

いろ は にほへど
ちりぬる を
わが よ たれ ぞ
つね ならむ。

8.—それ から さき の「いろは」の く は チャンバレン-し に したがへば かう いふ ふう です。

うゐ の おく やま
けふ こえて
あさき ゆめ みし
ゑひ も せず。

チャンバレン-し は これ を やくし まして,「けふ じんせい の やまぢ を こえし も, たゞ つか の ま の ゆめ を みし のみ にて, ゑひ は せざりき。」と いひました。

9.—イヤ, わたくし は さう いふ しさう を とり は しません。わたくし は じんせい を すて やう と は おもひません。こと に じ-

5.—Dō iū no desu ka.

5.—How is that?

6.—Saisho no shi-ku wa, sakunen no jūichigwatsu watakushi no tokoro no niwa de yomimashita ga, anata wa oboete o ide desu ka.

6.—I repeated the first four lines in my garden last November; do you recollect?

7.—Oboete imasu to mo. Osshatta tōri ni oboete imasu :—

Iro wa nioedo
Chirinuru wo—
Waga yo tare zo
Tsune naran.

7.—Oh! yes. As you read them:—

Iro wa nioedo,
Chirinuru wo—
Waga yo tare zo
Tsune naran.

*8.—Sore kara saki no "**I Ro Ha**" no ku wa Chamberlein-shi ni shitagaeba kō iū fū desu :—*

Ui no oku-yama
Kyō koete
Asaki yume mishi
Ei mo sezu :—

Chamberlein-shi wa kore wo yakushimashite, "Kyō jinsei no yama-ji wo koeshi mo, tada tsuka no ma no yume wo mishi nomi nite, ei wa sezariki," to iimashita.

8.—Then, we have had the rest of the ***I-ro-ha*** in this shape:—

Ui no oku-yama
Kyō koete,
Asaki yume mishi,
Ei mo sezu :—

which is, being interpreted, Professor Chamberlain says;—"Having to-day crossed the mountain-fastness of existence, I have seen but a fleeting dream, with which I am not intoxicated."

*9.—Iya, watakushi wa sō iū shisō wo tori wa shimasen. Watakushi wa jinsei wo sute yō to wa omoimasen. Koto ni jinsei ni kazoku ya, tomodachi nado ga areba naosara no koto desu. Sore ni watakushi-domo no "**I Ro Ha**" wo manaida no mo jinsei wo kirau tame de*

んせい に かぞく や，ともだち などが あれば なほさら の こと です。それ に わたくしども の「いろは」を まなんだ の も じんせい を きらふ ため で なく して，これ を すいて，もちゆる ため です。モウ，お いとまいたさねば なりません。これ は コウバフ、ダイシ の うた だ と いふ の です が。コウバフ、ダイシ は これ を みた こと で さへ もある か おぼい に うたがはしひ の です。しかし，て は いゝ て です。うた の なか の く は みな「いろは」じゆん に はじめて ございます。あなた は かな だけ で できた しの いみ を おきらひ なさる と どうやう に，この うた の いみ を も おきらひ なさる か も しれません が，この うた の さく は，いゝ でき だ と おもひます から，「いろは」の はなし を した きねん に ほぞん なさつたら いかゞ です。

10.—それで は けふ は お わかれ まうします。はな-み を お しまひ なさつたら，すぐ に また お いで なさいまして わたくし かた の には で お あそび なさいまし。さやうなら。

naku shite, kore wo suite, mochiuru tame desu.—Mō, o itoma itasaneba narimasen. Kore wa Kōbō Daishi no uta da to iū no desu ga. Kōbō Daishi wa kore wo mita koto de sae mo aru ka, ōi ni utagawashii no desu. Shikashi, te wa ii te desu. Uta no naka no ku wa mina "I Ro Ha" jun ni hajimete gozaimasu. Anata wa kana dake de dekita shi no imi wo o kirai nasaru to dōyō ni, kono uta no imi wo mo o kirai nasaru ka mo, shiremasen ga, kono uta no saku wa, ii deki da to omoimasu kara, "I Ro Ha" no hanashi wo shita kinen ni hozon nasattara ikaga desu.

9.—No! I will let that sentiment go. Life, especially with home and friends in it, I am not willing to give up. We have learned the ***I-ro-ha***, I say, not to hate life, but to like it and to use it. I must go now. Here is Kōbō Daishi's hymn. It is very doubtful if Kōbō Daishi ever saw it. But it is a good piece of writing. Each line in it begins in succession with the ***I-ro-ha***. You may not like the sentiment of it any more than you do that of the verses made out of the syllabics only. But, as I say, it is a good piece of composition, and you may like to keep it as a memento of our ***I-ro-ha*** talks.

10. Sore de wa kyō wa o wakare mōshimasu. Hanami wo o shimai nasattara, sugu ni mata o ide nasaimashite, watakushi kata no niwa de o asobi nasaimashi. Sayōnara!

10. Good bye, for to-day. As soon as you get through with your flower-seeing come over and rest yourself in my garden. Good morning!

いろは わさん。

まへ の しやう の はなし ありし より すじつ の のち なる が, ミカター し の もと へ ゆうじん ロビンソン-し より いつ-つう の てがみ とゞきたり。てがみ の うち に しもの ごとき ぶん ありたり。

1.—せんじつ あなた より きふ-とふ ちう の ゆくわい なる お はなし の きねん に ちやう-だい いたしました「いろは わさん」は ひじ-やう に おもしろう ございました。あなた が コウバフ、ダイシ は この うた を みた こと で さへ も ある か しらん と おつしやつた のは ごもつとも で ございます。わたくし の しよき は ごしようち の とほり ニホン の ぶんがく に は くらからぬ はう で あり-ますが, この うた は クワイハン と いふ ある ばうさん の かゝれた もの だ と いひ-ました。

2.—それ から この うた の ひやうだい に は「のり の はつ-ね」と ある さう です。クワイハン は コウバフ、ダイシ が ほとけ の みち を ニホン の ひと に をしふる ため に「いろは」を つくりし ごとく, じぶん も コウバフ、ダイシ の きねん の ため に ダイシ の つくられました「いろは」の もじ を とり,

"*I RO HA WASAN.*"
"I Ro Ha HYMN."

Mae no shō no hanashi arishi yori sujitsu no uchi nara ga, Mikata shi no moto ye yūjin Robinson shi yori ittsū no tegami todokitari. Tegami no uchi ni shimo no gotoki koto aritari.

A few days after the last conversation took place, Mr. Mikata received from his friend Robinson a letter which, in part, read as follows:—

*1.—"Sen-jitsu anata yori kyū-kō chū no yukwai naru o hanashi no kinen ni chōdai itashimashita "**I Ro Ha** Wasan" wa hijō ni omoshirō gozaimashita. Anata ga Kōbō Daishi wa kono uta wo mita koto de sae mo aru ka shiran to osshatta no wa go mottomo de gozaimasu. Watakushi no shoki wa go shōchi no tōri Nihon no bun-jaku ni wa karakarana kō de arimasu ga, kono uta wa Kwai Han to iū aru bōsan wo kakareta mono da to iimashita.*

1.—"I have been exceedingly interested in the "***I Ro Ha***" hymn which you gave me the other day as a memento of our pleasant talks during the past winter. But you are more than right in your doubt as to whether Kōbō Daishi ever saw it. My secretary, who is, as you know, familiar with Japanese literature, tells me that this hymn was written by a certain Buddhist priest named Kwai Han.

*2.—Sore kara kono uta no hyōdai ni wa "Nori no Hatsu-Ne," to aru sō desu. Kwai Han wa Kōbō Daishi ga koroke no michi wo Nihon no hito ni oshiuru tame ni "**I Ro Ha**" wo tsukurishi gotoku, jibun mo Kōbō Daishi no kinen no tame ni Daishi no tsukuraremashita "**I Ro Ha**" no moji wo tori, sore wo jibun no uta no ku-goto no kashira-ji ni shite, Daishi no kigwan wo toge yō to shita no da sō de gozaimasu. Watakushi wa nagusami ga tera shoki no tokomomashita kono uta no chokuyaku nite Ei-gaku no shi wo tsukurimashita. Besshi utsushi wa sen-jitsu no chōdai itashimashita mono no uta no o rei ni kenjō itashimasu. Watakushi wa anata wo kuhasuremono wo hozon*

それ を じぶん の うた の く-ごと の かしら-じ に して, ダイシ の きぐわん を とげ やう と した の だ さう て ござい-ます。 わたくし は なぐさみ がてら しよき の といのへました この うた の ちよくやく にて ゑい-やく の ゑ を つくりました。 べつし うつし は せんじつ ちやうだい いたしました もと の うた の おれい に けんじやう いたします。 わたくし は あなた の くださされ-もの を ほぞん して おきます から あなた も この しな を きふ-とふ の たのしみ の きねん に ほぞん して おおき なさる やう に ねがひます。

のり の はつ-ね。

Nori no Hatsu-Ne.

いたづらごと に ひ を かさね、
Itazura-goto ni hi wo kasane,

ろくしゆ るてん の たね を まき、
Rokushu ruten no tane wo maki,

はかなく この よ を すごす なり。
Hakanaku kono yo wo sugosu nari.

にんげん しやう を うけし より、
Ningen shō wo ukeshi yori,

ほとけ に なる は いま なる ぞ、
Hotoke ni naru wa ima naru zo

[illegible] のめ しんす [illegible]し。
[illegible] *Nomi shinsu* [illegible]shi.

shite okimasu kara anata no kono shina wo kyūtō no tanoshimi no kinen ni hozon shite o oki nasaru yō ni negaimasu.

2.—I am told also that the book-title of the hymn is *Nori no Hatsu-Ne* or 'First Note of the Law.' Kwai Han, it is said, wrote,—as Kōbo Daishi composed the "*I Ro Ha*" that he might clearly teach the essential law of Buddha to the Japanese people, he would, himself, in honor of his spiritual ancestor, Daishi, take these same "*I Ro Ha*" characters and make them the crowns of the separate lines of his own hymn, and thus advance Daishi's pious object.—I have been amusing myself with making, from my secretary's literal translation of the poem, a metrical paraphrase of the lines—line for line. I enclose a copy of my verse to you in exchange for the original hymn you so kindly gave me. I hope that you will keep my offering, as I shall keep your gift, in memory of our winter's pleasures."

Nori no Hatsu-Ne.

The Dominant Note of the Law.

In spending my days chasing things that are trifles;

In sowing the seed of the six-fold migration;

I pass through the world with my life-purpose baffled.

Since gaining a birth among those that are human,

Just now I have learned that I may become godlike,

So now I seek Buddha's help, trusting the promise.

とかく　この　よ　は　ゆめ　の　よ　の、
Tokaku kono yo wa ume no yo no,

ちり　に　まじはる　うき　み　なり。
Chiri ni majiwaru uki mi nari.

りんき　はらだち　にくて　ぐち、
Rinki haradachi nikute guchi,

ぬらくら　かざる　あく　ごう　も、
Nurakura kazaru aku go mo,

るいせき　つひ　に　やま　と　なり、
Ruiseki tsui ni yama to nari,

をのれ　と　おつる　さんづ　がは、
Onore to otsuru "Sanzu gawa,"

わが　なす　わざ　の　むくひ　なり、
Waga nasu waza no mukui nari,

かならず　たにん　を　うらむ　まじ。
Kanarazu tanin wo uramumaji.

よ　に　ながらへて　いなづま　の、
Yo ni nagarete inazuma no,

ただ　いつしやう　は　ゆめ　の　よ　ぞ、
Tada isshō wa yume no yo zo,

れんり　と　ちぎる　つま　や　こ　も、
Renri to chigiru tsuma ya ko mo,

それ　も　しばし　の　なさけ　なり。
Sore mo shibashi no nasake nari.

つく〳〵　おもへ　わが　こゝろ、
Tsuku-zuku omoe waga kokoro,

ねん〳〵　うき　よ　に　ほだされて、
Nen-nen uki yo ni hodasarete,

なむ　と　たのみし　こと　も　なし。
"Namu" to tanomishi koto mo nashi.

らいせ　の　こと　は　ばじ　の　かぜ、
Raise no koto wa haji no kaze

This world, after all,—it is only a dream-world;

And we, after all, are vain selves with dust mingled.

Our jealousies, angers and scoffing reproaches,

All evils we do, though disguised by our cunning,

At last become massed like the bulk of a mountain,

And we are cast down to "The River of Three Paths;"

A fitting reward for our self-prompted actions,

Whose ills each must bear, never blaming another.

Live I a long life,—'tis like flashing of lightning.

Live I but one life,—lo! 'tis lived in a dream-world.

Grow I into one life with wife and with children,

The love of such one life abides but a moment.

Think how to the depths has my heart been affected!

Engrossed by my bonds to a world that is fleeting,

Naught led me to pray,—"*Namu Amida Buddha*;"

As wind to a horse-ear were things of the future;

むじやう の あらし いつ の こと、
Mujō no arashi itsu no koto,

うそ ばし いふ の うたがふて、
Uso bashi iū to utagōte,

いま の いま まて ひ を くらし、
Ima no ima made hi wo kurashi,

のぞみ は すべて のち の ため、
Nozomi wa subete nochi no tame,

おもへば わが み が うらまし や。
Omoeba waga mi wa uramashi ya.

くろう の うち に うれしき は、
Kurō no uchi ni ureshiki wa,

やみ じ を てらす み ほとけ の、
Yamiji wo terasu mi-Hotoke no,

まつせ の しゆじやう を あはれみて、
Matsse no shujō wo awaremite,

けやく に めぐる おん じひ は、
Keyaku ni megaru on jihi wa,

ふち にも やま にも ひし がたし。
Fuchi ni mo yama ni mo hishi gatashi.

こうだい むへん の ご けどう に、
Kōdai muhen no go kedō ni,

えんじ あふ み ぞ ありがたき。
Enji au mi zo arigataki.

てんじやう てんげ を ゆびさして、
Tenjō Tenge wo yubisashite,

あまねく しゆじやう を さとし ける。
Amaneku shushō wo satoshi keru.

さながら ゆいほう うけし み は、
Sanagara yuihō ukeshi mi wa

[illegible] ぼう そ [illegible] ん ぱら を

Reminded of death's blast, I answered, "When comes it?"

The preacher I trusted not; thought he spoke falsely;

And so has my time sped to this very moment.

Desire I thought was for good that would follow;—

Oh! how I lament as I think of what has been.

But yet in this troubled life comes consolation:—

Adorable Buddha enlightens the dark way;

Has pity on all those who live in these last days:

To all gives compassion and blessed redemption,

Whose depth or whose height passes ocean or mountain.

To Buddha's salvation so bountiful, boundless,

Thanks giving forever:—to me it is given.

Up pointing towards heaven, down pointing 'neath heaven,

The Buddha sheds light upon all who are living.

No, knowing, the Law as the Law has been given,

The blest triple treasure,—Rite, Priesthood and Buddha,—

ゆめ に も となへ たてまつれ。
Yume ni mo tonae tatematsure.

めい ご は こゝろ の はな なれば、
Mei go wa kokoro no hana nareba,

みだ も らせつ も あらはるゝ、
Mida mo rasetsumo arawareru,

しんぐ こらし ねんず べし。
Shin-jin korashi nenzu beshi.

ふう り さんづ の せいぐわん は、
Fū ri Sanzu no seigwan wa,

ひとへ に まんだら いつ けん を、
Hitoe ni mandara ikken wo,

もとめし ゑにし の くどく なり。
Motomeshi enishi no kudoku nari.

せめて くせう の とく あれば、
Semete Kushō no toku areba,

すぐ に じやうど に いりぬ べし。
Sugu ni Jōdo ni irinubeshi.

I lift up my song, though I sing in a dream-world.

If sorrow and knowing are both the mind's flowering;

If demon or Buddha with each is attendant:

Then let all my faith upon knowing be centered,

Up striving, away from "The River of Three paths,"

A glance at the Fulness Divine of all Goodness,

Will gladden my eyes,—the reward of my striving.

Recite then the Prayer:—for by its mere virtue

Your pathway will enter "The Land of the Holy."

NOTES ON THE CONVERSATIONS.

CONVERSATION FIRST.

だい さん *Dai san*, "Third," see paragraph 243, page 186. しょう, "Chapter," pronounced *shō*, see paragraph 50, 1.

どうし *dōshi*, adverb indicating association or companion-ship, as here, "Friends together speaking."

In the Proverb heading this Conversation, を *wo*, is accusative sign; see paragraph 103, and 247. きいて *kiite*, is the gerund form of the verb きく *kiku*, "hear," see 163; see also 97, "Proverb 1" and 98, *b*. じふ *ji fu* pronounced *jū*, see 50, 1.

"Place etc."—literally, "Here as for (it) is Tōkyō's Mr. Mikata's house. Mr. Mikata, being in south-fronting room, before (a) flower-garden is doing (a) writing thing." In this description, which is given in written rather than in colloquial style, し *shi* is substituted for さん *san*, (295,) the ordinary term for "Mr." なり *nari*, = colloquial だ *da*, or です *desu*, which are contractions of the verb ある *aru*, or どざる *gozaru*, "to be," combined with the particle て *de*, which emphasizes merely the "being" when compounded with these verbs. せる *seru*, = colloquial してゐる *shite iru*, a combination of the gerund form of する *suru*, (197), and the verb ゐる *iru*, "be." It expresses being in action. にて *nite*, = the colloquial で *de*, (250). なし *na shi* = して *shite*, "doing." をれり *oreri*, = colloquial ゐる *iru* = "be," "is."

REMARK 1.

NOTE. In these notes the *figures* in the middles of the pages refer to the separate remarks of the speakers in the "Conversations." The sub-*letters a, b, c*, etc. refer to the successive sentences in the "remarks." The *numbers within the text* of the notes refer to the paragraphs of the book, unless otherwise specified.

a. いりきたり *irikitari*, = colloquial はいつて きて *haitte kite*, = "coming entering." はいつて *haitte*, gerund of はいる *hairu*, "enter," 167. きて *kite* gerund of くる *kuru* "come," 197. あいさつして *aisatsu wo shite*, literally "doing greeting" = "bows." むかふ *mukai*, —Main Stem of むかふ *mukau*, (168), "to stand with the face towards." The Japanese phrasing, in somewhat literal form is,—"Mr. Robinson, coming into this place, makes salutation, and fronting Mr. Mikata" (says). See 96.

b. **お はやう ございます** *O hayō gozaimasu* etc., 209.

c. **お じゃま** *O jama*, etc., "Will there not be honorable obstruction?" That is, "If I come in shall I not interrupt you?" The honorific **お** *o* is used not because the interruption is worthy of honor, but because everything connected with an honored person spoken to, should be spoken of with respect; 295. For the polite inflection of a verb with **ます** *masu*, see 189. See 218, for the form **はやう** *hayō*; for the adjective forms preceding **ござる** *gozaru*. See 240, for this use of **は** *ha*. See 100, for meaning of **か** *ka* as used here. **ありますまい** *arimasumai*, is polite probable present negative form of the verb **ある** *aru*, "be," with **ます** *masu*, "be." See 189—191, and 195.

2.

a. **イーエ** *Ie*, 233. **すこしも** *Sukoshi mo*, 309.

b. **お かけなさいまし** *o kake nasaimashi*,—193, *c.* **かけ** *kake*—Main Stem of **かける** *kakeru*, second conjugation; see 145. The phrase is an abbreviation from **こしを** *koshi wo* **かける** *kakeru*, "to place the loins," = "to sit."

c. **お まち もうして ゐた ところ です** *O machi mōshite ita tokoro desu*, **まち** *machi*, Main Stem of **まつ** *matsu* (166) "wait." **まうして** *mōshite*,—gerund of verb **まうす** *mōsu*, "speak," much used with other verbs as an auxiliary to show respect in address. **ゐた** *ita*, certain past of **ゐる** *iru*, "be." **ところ** *tokoro*, literally "place," and has the force here of the phrase, "just the time when." The sentence is equivalent to "I have just been awaiting you."

3.

a. **ありがたう ございます** *arigatō gozaimasu*,—193. 218.

b. **はなはだ** *hanahada* etc., "Very rude being is (it), but in this way (I) sit." **が** *ga* "but," 267. An apology for an awkward manner in taking his place upon the matting in a Japanese room. **はなはだ** *hanahada*, 227.

4.

a. **どうぞ** *dōzo*, etc. "Please at (your) honorable convenience (sit down)." **ご** *go*, a polite prefix, 295. The sentence is incomplete, like many sentences heard in Japanese conversation. Here the words "sit down," are not spoken, but understood, 162.

b. **いすは** *isu wa* etc. "As for a chair how is (it)?" **は** pronounced *wa*, see 42. For **は** *ha* as used here, 240.

c. いす の はう *isu no hō* etc. "The chair's side, cushion than, easy is." はう *hō*. "side," is much used in talk to specify persons, things, places. Here it specifies a chair as being much more comfortable for sitting on than a floor-cushion. より *yori*, gives comparative value to らく *raku*, see 211. See for construction, 96, *Exception*.

5.

a. イーエ との やう に *ie kono yo ni* etc,—literally, "In this manner showing out my feet even, if it is well, this way, on the contrary, is a convenience for me." やう に *yō ni*, 229. も *mo*, 270. よろし ければ *yoroshi kereba*, conditional present verbal form of the adjective よろし *yoroshi*, "good," 219. あつて *katte*, gerundial adverb, 231.

6.

a. さあとと *Sa-sa!* mark of repetition of the syllable, 74. さあ *Sa!* exclamation urging compliance with the request, 280. Another example of incomplete speech = "There! At ease!" (place yourself), 102.

b. と *to* 275. の *no* sign of possessive case, 106 and 245. なか *naka*, here, "intimacy" of friendship. "In our intimacy, ceremony enters not."

c. コレ *kore!* an exclamation sometimes used in calling a servant: but even here an abrupt direct imperative is replaced by the politer form もつて おいで *motte o ide*, "which in usage, but not literally means "bring!" 299.

d. つまつ な *somatsu na*, etc., literally. "Coarsely made tobacco, but deign to partake." The Japanese are in the habit of depreciating, but merely as a form, their gifts to others, however excellent the things may be. つまつ な *somatsu na*, 221. が *ga*, 267, めし-まあり *meshi agari*, 297.

7.

a. いかにも *ikanimo*, etc, literally, "Indeed, a splendid garden it is, isnt it?" けつこう *kekkō*, pronounced *kekkō*, 55 and 43. な *na*, 221. ね *ne*, 280.

b. こなた *konata*, etc. lit. "As for here (this side) because (かぜ *kaze*) entirely cold wind protected from is, although (が *ga*) this morning outside really cold wind blowing is, this room as for perfectly warm being is." まつたく *mattaku*, (228) from まつたき *mattaki*,

"whole." さむい *samui*, (215) from さむ *samu*, "cold," から *kara*, 269. じつ に *jitsu ni*, "really," 229. さむい かぜ が *samui kaze ga*, see for this が *ga*, 239. をります が *orimasu ga*, see for this が *ga*, 267. あつたか *attaka*, pron. *attaka*, is a Tōkyō abbreviation of あたたか *atataka*, "warm."

8.

a. かんちう *kanchū*, etc.,—lit.—"The midst of the cold season even, the sun's shining time during (に *ni*)the *shōji* all being left open, (here) one can live," 97 ても *de mo*, (277) a phrase conjunction meaning "even," "although." に *ni*, 253. ひ の とき に, *hi no toki ni*, "in the time of the sun's shining." をられます *orare masu* potential present form of をる *oru*, to "live," or "be,"—200 and 203.—in polite form, 189.

b. につちう に *nitchū ni*, etc. 253. も *mo*,—270. いりません *irimasen* polite negative present form of いる *iru* "want," "need,"—see also 160 and 161.

c. ほとんど *hotondo*, etc., here literally, "Very much, by the sun I can be shone upon, in degree." ほとんど *hotondo*——くらゐ *kurai*, expressive of the great measure of the sun's shining. てり-つけられる *teri tsukerareru* present potential of てり-つける *teri tsukeru* "shine upon," 203.

d. いつぷく *ippuku* "a sip;" for *fuku* see 281; for change of ふく *fuku* to ぷく *puku* see 122, SPECIAL NOTE. お あがり なさいまし *o agari nasaimashi*,—polite substitute for the direct imperative, 193, *e*.

9.

a. ありがたう *arigatō*,—102.

b. とき に *toki ni*, etc., somewhat literally,—"Now, (とき に *toki ni*) recently (この あひだ *kono aida*) the proposed (お はなし いたして をきました *o hanashi itashi'e okimashita*, speech-doing-put) conversations (くわいわ *kwaiwa* although (が *ga*) to-day (けふ は *kyō wa*) wishing to begin, (はじめたう ございます *hajimetō gozaimasu*), you (あなた は *anata wa*) as yet (まだ *mada*) concerning that (それ に ついて *sore ni tsuite*) any good thought (なに か よい お かんがへ が *nani ka yoi o kangae ga*) has not been? (ございません でした か *gozimasen deshita ka*)." Or "Now, although wishing to begin to-day our recently proposed conversations, have you as yet any good plan concerning them?" Study this sentence in connection with the paragraphs 96, 97, 100 and 101. とき に *toki ni*,—"at the time" =

"now," = "well!" **この あひだ** *kono aida*,—"this while," = "recently," = "the other day." **お はなし いたして をきました** *o hanashi itashite okimashita* **くわいわ** *kwaiwa*,—"speech doing put conversation" = "conversation put into speech," = "conversations we spoke of." The student has already probably noticed the redundancy of verbal forms peculiar to Japanese speech;—as here, the apparently superfluous use of **をきました** *okimashita*. The sense intended is complete without it. Explanatory of the use of this verbal form here, and of much else of the kind appearing in these "Conversations," we quote a note from Prof. Chamberlain's "Handbook." He says,—"The Japanese have a great fondness for rounding off their sentences by one of the equivalents for "to be," or by *kuru*, *oku*, *shimau*, or *yaru*. The plain verb, without one or other of these auxiliaries, is apt to sound bald.—Where an English idiom for the most part simply states the occurrence of an action, Japanese idiom delights in describing more particularly the manner of the action's occurrence with reference to the subsidiary ideas of "coming," "finishing," etc. which the auxiliaries express. For instance, an English maid-servant, speaking of a piece of dirty linen, will say, 'I will have it washed, Sir.' Her Japanese sister would say "*Arawashite okimashō*,—lit.," 'Having caused (some one) to wash (it, I) will put (it),' "that is to say," 'I will have it washed *and there it will be*.' The simple verb merely states the dry fact. The addition of the auxiliary makes the action seem to pass vividly before you. The sentence becomes life-like and picturesque." **はじめたら** *hajimetā* polite desiderative form of **はじめる** *hajimeru*, "begin," 193. **ついて** *tsuite* gerund of **つく** *tsuku* "cleave to," "belong 163." **にゝついて** *ni tsuite*, 256. **なにか** *nani ka* 131. **まだ** *mada*, 227. **ございません でした** *gozaimasen deshita*, 192.

c. **ご しようち** *go shōchi* etc., somewhat literally, "As you know, as for words, already (I am) tolerably acquainted, and (**し** *shi*) hearing (**きくこと** *kikukoto*) also as for the most part (I) understand, but (**が** *ga*) when (**と** *to*) it becomes (**なる** *naru*) to (**にゝ** *ni*) speaking (**はなす こと** *hanasu koto*) really (**じつ にゝ** *jitsu ni*) (I am) troubled (**こまります** *komarimasu*). **ご しようち の とほり** *go shōchi no tōri*,—lit., "way of honorable assent" = "as you know." **もう** *mō* an abbreviation of **もはや** *mohaya* = "already." **き** *shi*.—274. For use of **こと** *koto* as here **きくこと** *kikukoto*, and **はなす こと** *hanasu koto*, see 112. **じつ にゝ** *jitsu ni*, 229.

d **それ ゆゑ** *sore yue*, etc. lit, "Therefore, by some means, your

manner of person, that drill (I) wish to do." それ ゆえ *sore yue*, "upon that" = "there fore." どうか *dōka*, a compound of the interrogative か *ka*, and the adverb どう *dō*, "how?" is equivalent to the questioning, "how shall it be done?" and the answering, "somehow or other." と *to*, is a conjunction particle indicating that which has been thought by the speaker,—see 275, *b*. See also 99.

10.

a. しかし *shikashi*, etc. lit., "But only for the sake of (ため のみ に *tame nomi ni*) speaking, (はなし を する *hanashi wo suru*), as for the thing called speaking, (はなし を する と いふ の は *hanashi wo suru to iū no wa*) rather tedious thing (it) is." と いふ の *to iū no*, see 128, 130; but also note that the particle の *no*, here stands as an equivalent for こと *koto* "thing," or "act." The expression と いふ *to iū* is one of the commonest idioms of Japanese speech. It is used to distinguish, or to specify definitely, something named; as にっぽん と いふ くに *Nippon to iū kuni*, "The country called Japan," = "Japan." はる と いふ をんな *Haru to iū onna*, "The woman called Haru," = "Haru." ふで と いふ もの *Fude to iū mono*, "The thing named writing-brush," = "pen."

b. わたくし は *watakushi wa* etc.,—rather freely,—"As for me, (if) somehow you, my country's words, freely way of using, acquire, good, that I think." お つかい なさる *o tsukai nasaru*, = "use;" the verbal form つかひ *tsukai* is made polite by the addition of なさる *nasaru*. Mr. Imbrie in his "Hand-book of Japanese Etymology" says, "when the person addressed or referred to is the agent in the action, the verb assumes the stem" (Main Stem) "form (excepting those verbs made up of a noun and *suru* in which the *suru* becomes *nasaru*) and is followed by *nasaru* or *ni naru*." Here it is the main stem of つかふ *tsukau* with なさる *nasaru*. なれば *nareba*, conditional present of なる *naru*, "be," "become," 185.

c. もし それ が *moshi sore ga* etc., "If that you had done, your in Japan living fact, even now than, a great deal interesting become may be." もし *moshi*, here an adverbial form meaning "if," "perchance," "in case that," etc. でき たら *deki tara*, certain past conditional of できる *dekiru*, "do," "be able," 176. すまひ *sumai*, Main Stem of the verb すまふ *sumau*, used substantively, = "period of living," = life, 147. いま より *ima yori*, 265, with 211. ございませう *gozaimashō* probable present, or future, of polite verb ござる *gozaru* "be;" itself in polite form with ます *masu*, 191, 195.

d. どういふ *dō iū*, etc., "In what manner, if chosen is good, that in various ways thinking (I) have looked, but." どう いふ *dō iū*, = "what?" はうはふ *hōhō*, is another spelling of はふはふ *hafu-hafu* pronounced *hōhō*, "method," "mode of doing." よれば *yoreba*, present conditional present of よる *yoru*, "select" or "choose." か *ka* gives an interrogative form to the preceding clause. いろ〳〵 *iro-iro* sign of repetition, 74; plural form for いろ *iro*, 191. *e.* と *to*, a subordinating conjunction, indicating that which had just been said, 275. *b.* かんがへて みました *kangaete mimashita*," "thinking have looked," = "have thought and tried." When みる *miru* is combined with a gerund it has the meaning of "trying," "seeking." The Japanese sentence is carried forward to the next sentence in the English text by the particle が *ga* "but," or "however."

c. あなた が *anata ga* etc. This sentence can hardly be reproduced intelligibly with any nearer approach to literalness than is given in its equivalent on the opposite page. よんだり, かいたり. *yondari, kaitari*, are alternative forms (137) of よむ *yomu* and かく *kaku* "read," and "write" and should be rendered "reading and writing." For euphonic changes of よむ *yomu*, see 165; of かく *kaku*, see 163. する こと *suru koto* = "to do." When こと *koto* is added to the present of a verb it gives the verb so newhat the character of the "infinitive" in English. お ならひ なさつた とき の ことわざ, *o narai nasatta toki no kotowaza*, "learned-time proverbs," = "proverbs of the time when you learned the *Hiragana*," etc. はなし を して は いかが でせう, *hanashi wo shite wa ikaga deshō*, "speech making as for, how is (it)?" = "how would you like to talk," etc?

11.

a. あなた は *anata wa* etc., "As for you, because to me service doing condescending, physician that same is, anything in your way of command, (I) shall do," せわ して くださる *sewa shite kudasaru*, "service doing condescending," = "condescending to do service." おいしや さま と をなじ です *o isha sama to onaji desu* = "physician that same is," = "the same as being a physician to me." おさしづ どほり に *o sashizu tōri ni*, "by way of command;" *dōri* for *tōri*, see 122, SPECIAL NOTE; pronounced *tōri*, see 45. せわ *sewa*, "help," して *shite* from する *suru* (196) "do" therefore せわ して *sewa shite* "assisting," "befriending." くださる *kudasaru*, "condescend;" abbreviation of old potential form of くだす *kudasu i.e.* くだされる

kudasareru, "to let down," now used as polite expression for "condescension," "receiving as from a superior," 297. See also, 195, *d*, お いしや さま *o isha sama* a double honorific for いしや *isha*, "physician," 295. あなた の *anata no* "your," 124.

b. あなた の *anata no* etc. "Your thought, that named thing as for, what named thing is (it)?" or "What is your plan?" Notice the repetition of の *no* as と いふ の *to iū no*, and どう いふ の *dō iū no*. See Remark 10, *a*.

12.

a. さう ですね *sō desu ne*,—"like it is!" = "so it is" = "well!" or "why!" as a meditative opening of the sentence. さう *sō* contraction of さやう *shayō*, and this of その やう *sono yō*, "like that."

b. これら の *korera no*, etc. "These proverbs' interior, what kind of meaning is, seeking way of looking, is it not?" これら *korera*, plurality for これ *kore* by adding ら *ra*, 104, *b*, and 123. ことわざ の うち *kotowaza no uchi*, "proverbs' interior," = "in the proverbs." For possessive form, see 106 and 145. どう いふ *dō iū*, "what called," = "what kind of." さがして みやう *sagashite miyō* "way of looking" = "finding out;" compare Remark 10, *d*. みやう *miyō* "mode of looking for anything" = "to find out." じや *ja*, contraction of the associated postpositions で *de* and は *wa*; は *wa* serving to give emphasis to で *de*.

c. ことわざ は *kotowaza wa*, etc, "As for a proverb being (で あ-りまして *de arimashite*) turned into things like dollars, being current in the world, riches of people it becomes, (that become thing is)." ドル *doru* "dollar," = generic name for "coin" among the Japanese. てありまして *dearimashite*, .. "being," has here conjunctive force like が *ga* "but," in the same position. Again observe the use of の *no* as equivalent to "thing." For と *to* again see 275, *b*.

d. これら の *korera no*, etc. "These proverbs, Japan's old precious things a portion are." ふるき *furuki* "old," see 219.

e. これ が *kore ga* etc. "This, those proverbs are." が *ga*, 239.

f. わたくし は *watakushi wa*, etc. "I, *I-ro-ha* order in, arranging have put." For use of auxiliary おきました *okimashita* "have put," see Remark 9, sentence *b*.

g. これ は *kore wa*, etc. "'This conversations,' themes for making, how will (it) be? にして は *ni shite wa*, 256.

13.

a. よう ございませう *yō gozaimashō*, "Good probably will be!" = "All right!"

b. しかし *shikashi*, etc. "But you, interpreter doing condescending, if it be not becomes not." = "It will not do if you do not kindly become interpreter." In Japanese speech the notion of necessity to do something is conveyed by the use of a double negative, as here, なければ なりません *nakereba narimasen*, "if it is not won't do," = "the thing won't do if you are not (interpreter)." = "you must be the interpreter." なければ *nakereba*, present conditional of なかる *nakaru*, (なく *naku* and ある *aru*) "not is, a = "is not."

14.

a. あなた の *anata no*, etc., "As for your part, by you, sufficiently you can do." で *de*, "by," 250.

b. さて *sate*, etc. "So then, hereupon the いい proverb is." さて *sate*, word often used either at resuming a conversation or commencing a new subject.

c. わたくし は *watakushi wa*, etc., "Sometimes (とき どき *toki doki*) this proverb, really your affair well touches, that I think." とき-どき *toki-doki*, 71, and 104. *c.* と おもひます *to omoimasu*, "that I think," = "I think that," of English speech.

d. もちろん *mochiron*, etc. Of course, that (the proverb) "ten hearing one knows" "that (so) made if it were, even a little with you connection is not," or "would have no connection with you if it were so made."

15.

a. と あいさつ *go aisatsu*, etc. "Honorable salutation thankful wish is."="Thanks for the compliment!" と *go* honorific, 295.

b. この のち *kono nochi*, etc. "Hereafter, at praising wishing to receive time, banquet for I will arise."

16.

あて はまりませう *ate hamarimashō*, probable present (194) of あて はまる *ate hamaru*, "apply to," = "true of." いかが でせう *ikaga deshō*, = "How may it be?"

17.

a. こくみん と して *kokumin to shite*, "Nationally, (as a nation),

if seen, fool being (we are) not." と して *to shite*, "that doing" gives an adverbial quality to the word to which it is annexed. みれば *mireba*, conditional present of みる *miru*, "see," 188. われ〳〵 *warewareware* = "we," 104 *c*. では *dewa*, here は *wa* gives force to the postposition で *de*. ありません *arimasen*, negative present of ある *aru*, = "be"

b. いち ぶ *ichi bu*, etc., "Only (ばかり *bakari*) one part heard being, conclusion guess at, rather acute (we) are," ばかり *bakari* 'only," 227. さつする *sassuru*, "guess at," pronounced *sassuru*, 55.

c. それ に また *sore ni mata*, = "Now again." ぎろん の はじめ を *giron no hajime wo* "argument's beginning," = "beginning of an argument," with accusative sign を *wo*. たゞち に *tadachi ni*, "immediately." その けつろん *sono ketsuron*, = "that argument's conclusion." とんで ゆく *tonde yuku*, "flying go." とんで *tonde* from とぶ *tobu*, "fly," 165. と いふ ひなん, *to iū hinan*, "that censure." たび〳〵 かうむります *tabi-tabi kōmurimasu*, "often receive." たび〳〵 *tabi-tabi*, 230. かうむります *kōmuri masu*, polite reference to Japan's critics. "We are often blamed," as politely expressed in Japanese, is "We often receive from our superiors this censure."

18.

a. あなた の おくに の ひと *anata no o kuni no hito*, "Your honorable country's people," is Japanese polite periphrasis for "your people." よほど *yohodo* = "for the most part," = 'very."

b. わたくし の うち の めし つかひ の ものら *watakushi no uchi no meshi tsukai no monora*, "My house's call and message bear things," is considered a rather refined form of expression for the simple English "my servants." Note the plural sign ら *ra* with もの *mono* 104, *b*. たとへば *tatoeba*, = "for example." ても *demo*, = "even." ろまつ なる *somatsu naru*, = "badly." めいづる こと *meizuru koto*, "commands," to interiors. しようち いたします *shōchi itashimasu*, "consenting do" = "respectfully listen to."

c. しば-しば *shiba-shiba*, "often," 231. おどろく こと *odoroku koto*, "astonish thing," = "astonishment," 112. ござります *gozarimasu*, polite certain present of the polite verb ござる *gozaru*, "be." Hitherto this verb has appeared in these conversations as ございます *gozaimasu*, which is the usual form for ござる *gozaru* when con-

pounded with ます *masu*; the *r* being then dropped. The same peculiarity is true of the verbs いらつしやる *irasharu*, "go," "come," "be," くださる *kudasaru*, "condescend;" なさる *nasaru* "deign to do," and おつしやる *ossharu*, "deign to say." See 195.

d. それ とう *sore koso*, "that," with emphatic particle, = "Indeed!" いはう *ihau*, pronounced *iso* = future of いふ *iu* 136. *a.* いはう と おもつて ゐる こと を *iwō to omotte iru koto wo*, = "that which I thought to say." きかぬ うち に *kikanu uchi ni*, = "before hearing." うち に *uchi ni* with negative of a verb, = "before." おもつてる *omottera* = おもつて ゐる *omotte iru*, see 195. *c.* しようち した *shōchi shita*, = "acknowledgement has done" = "have understood." とを *towo* pronounced *tō*, "ten."

19.

a. その とほり です *sono tōri desu*, "That way is," = "Yes that is so."

b. わたくし も *watakushi mo*, etc. "I also, we Japanese people too quick understanding carried to excess, that think." はや おてん *haya gaten*, "quick understanding," see 117. すぎる *shi sugiru*, "do exceed" = "carry to excess." すぎる *sugiru*, expresses "excess" for an action or thing.

c. われ〳〵 *ware-ware*, etc. "Our minds are quick of perception, (びんせふ *binshō*), but, on account of that mental quickness, sometimes not known thing even knowing is, that (we) think." しつて ゐる *shitte iru*, illustration of a common combination of a gerund しつて *shitte* with the auxiliary ゐる *iru*, or おる *oru*, "be," forming compound progressive or continuous tenses corresponding to such English expressions as "I am giving," "I was doing etc." "Sometimes we think that we are knowing even not known things." See 195, *e*.

d. もつとも *mottomo*, etc., "Properly, there are times, four if hearing we should know six, convenient would be." つごう の よい *tsugō no yoi*, "good of condition," = "convenient," 224.

e. また *mata*, etc., "Again, hearing seven and even know three (things) is a splendid thing, but, one (thing) hearing ten know, that thinking when (とき に *toki ni*) that scarcely heard one thing even was not known really a not convenient thing (it) will be. おもつて ゐた *omotte ita*;—ゐた *ita* is certain past of ゐる *iru*. しらなかつた *shiranakatta*, certain past negative (187) of しる *shiru* "know." き

ら, *nara*, conditional present of なる *naru*. ふつがふ *futsugafu*, pronounced *futsugō*,= "in-convenient;" ふ, *fu* negative prefix.

f. さうして みれば *sōshite mireba*, etc. "Thus this proverb clever men praising rightly good thing is, but everybody at once, this his own thing is that thinking is not good." さうして みれば *sōshite-temireba*, "so doing if seen," = "thus." たれ で も *tare de mo*, 131. たれ *tare* polite form for だれ *dare*. だ *da*, "is," contraction of で *de* and ある *aru*, 195, *c*.

20.

a. b. ちやうざ *chōza*, etc. "Long-sitting-doing, excuse is not." まうし わけ *mōshi-wake*, same as *ii-wake*, "excuse," or "explanation." "まうし *mōshi*, polite prefix for verbs instead of いひ *ii*. Main stem of *iū* "to say."

c. しつれい な こと *shitsurei na koto*, etc. "Rude manner of speech is it, but your wisdom-concerning-instruction myself for the sake of, becomes your word-concerning instruction, not an inferior thing." み *mi*, "body," or "self." おとる *otoru*, "to be inferior in excellence."

d. それ では *sore de wa*, etc. "That being, honorable leave say," = "Well then, I must go." Polite idiom used in taking one's departure from another.

21.

a. いま また *ima mata*, etc., "As yet plenty of space of time is, but though that, if honorable returning is, again to-morrow (I) await, (you)."

b. ゆふがた *yūkata*, etc. "Evening six o'clock time at, coming thing is (it) not able?" お いで なさる こと *o ide nasaru koto*, polite expression for "coming." お いで なさる *o idenasaru*, is an honorific phrase-verb constantly in use meaning not only "to come," but, according to its context, also "to go," "to dwell in," and "to be."

c. と いつしよ に *yo issho ni*, etc. "Together, evening meal we will eat." いつしよ に *issho ni*, 255. ゆうはん *yūhan* "evening boiled-rice," = "supper." たべませう *tabemasho*, probable present or future of たべる, "eat."

22.

a. ありがたう *arigatō*, etc., here very polite use of ござる *gozaru*.

b. お こゝろざし *o kokorozashi*, etc. "Your intention deeply admire

(or appreciate)." The use of the honorific お *o* or ご *go* is, as a rule, a good substitute for "the second person," grammatically speaking, in the impersonal Japanese language 295. ふかく *fukaku*, adverbial form of the adjective ふかい *fukai*, 219.

c. さやうなら *sayōnara*, the usual equivalent for the English, "farewell!" or "good bye!" lit., "If that be so," leaving certain words to be understood, as, probably, "we shall meet again";—the Japanese "*auf wiedersehen*," or "*au revoir*."

23.

a. b. コレ *kore*, etc. "The honorable visitor honorable returning is." Here the honorifics are used *of* the person not *to* him. The servant must accept the superior だ *da*=*de aru* 195, *c.* instead of the polite で ござります *de gozarimasu* which would be used in an address to the guest.

c. ぼうし と *bōshi to* etc., "Hat and outside things being." と *to*, "and," 275.

d. お き を *o ki wo*, etc., "Mind deign to apply," = "Be attentive!" = "Take care of yourself!" お つけ なさいまし *o tsuke nasai-mashi*, polite imperative form of つける *tsukeru* "apply," 193, *c.*

CONVERSATION SECOND.

REMARK 1.

a. こんばん は *komban wa*,—"As for this evening," (it is "cool," "warm," "pleasant," etc.,) 102; salutation, = "Good evening."

b. ひじやう に *hijō ni*,—"exceedingly, 229. ぐづ〳〵 *guzuguzu*, (ぐづ ぐづ *guzu guzu*) して *shite*, "lazy." 232. つひ *tsui*, etc., "alas! slow became."

2.

a. まだ *mada*, etc., "Yet so much late is not."

b. やう〳〵 *yōyō*, contraction of やうやく *yōyaku*, = "hardly," "scarcely," 71. じつ-ぷん *jitsu-pun*, pronounced *jippun*, 55.

c. わるい *warui*, "bad," here = "ill."

3.

a. びやうき *biyōki*, pronounced *byōki*. が *ga*, = "but." まだ ばん

sakuban, "last evening." さけ *sake*,="rice-wine." のみすぎました *nomisugimashita*,—certain past of のみ-すぎる *nomisugiru*, "to over-drink." やくにたゝんの *yakuni tatan no*, "to duty does not stand up one,"="is not useful,"="not to be depended upon." やく *yaku*, "duty." たゝん の *tatan no*, for たゝぬ の *tatanu no*, "not stand up one." たゝぬ *tatanu*, is negative present of たつ *tatsu*, 187.

b. めしつかひ に *meshitsukai ni*,="As a servant." のんだくれて こまります *nondakurete komarimasu*,="drinking, I am troubled," *i.e.* "he being fatigued by drinking, it troubles me," のん たくれて *nom dakurete*, gerund of compound verb, のみ たをれる *nomi taoreru* "exhausted by drinking," こまります *komarimasu*, polite form of こまる *komaru*, a verb used to express one's sense of "annoyance," "perplexity," "trouble."

4.

a. くるま ひき *kuruma hiki*, "*kuruma* pullers," from くるま *kuruma* and ひき *hiki*, 121. の うち に *no uchi ni*, "among," 255. あり うち の こと, *ari uchi no koto*, "customary thing."

b. あれら *arera*, "those persons"="their;" not a polite form of expression; 123 and 104. しごと *shigoto*. "work." なか-なか *naka-naka*,="more really than one would suppose." ほねが おれます *honega orenasu*, "bone is broken;" idiom for "hard worked." から *kara*, "because." つひ *tsui*, expression showing "regret," "disappointment," and the like. くせ が つく *kusega tsuku*, "habit sticks to,="to form a habit."

c. わたくし の うち の *watakushi no uchi no*, "my house's"="my own." も *mo*, "also." どうも、しかた が ない *dōmo, shikata ga nai*,—"Even, how doing side is not;"="Really! there is no other way."="Can't be helped." どうも *dōmo*, 280. しかた *shikata*, etc., a phrase constantly heard in Japan telling of "helplessnes," or "inevitable submission." と いつて *to itte*, etc., 275, *b.*, "that saying is,"="that he says."

d. どうぞ こちら へ *dōzo kochi rae*, etc., "Please, hither mending or adjusting, deigu to do,"="Please take your seat there." へ, *he*, 264. なほり *naori*, from なほる *naoru*, "be mended," "translated," "cured," etc., 187.

e. ごらん の とほり *goran no tōri*,—"See, reception's way,"≡"See, how I receive you." ほん の *hon no*, abbreviation for ほんと の *honto no*, "real." おない の ひと *kanai no hito*,="person of the home,"="member of family." どうやう *dōyō*, "same way."

f. "Japan cookery's different (things), anything is not;="Nothing other than Japanese food." なに も ございません *nani mo gozaimasen*, 131.

5.

a. わたくしの ため に *watakushi no tame ni*, "For my sake." ゆうごぜん の おしたく *yū gozen no oshitaku*, "supper's preparation." かへて くださらぬ はう *kaete kudasaranu hō*, "altering do not condescend side,"="do not change." かへつて *kaette*, etc., "on the contrary thankfulness is." かへて *kaete* gerund of かへる *kaeru*, "change," or "alter. かへつて *kaette*, adverb, "on the contrary."

b. けつこう *kekkō*, much used in conversation for the English "fine," "delicious," "splendid," etc.

6.

a. ご じいう に *go jiyū ni*, "without constraint," "freely."

b. か *ka*, here as interrogation between ビール *biiru*, and さけ *sake*, 268. か *ka* indicates an alternative. めし あがり ます か *meshi agari masu ka*, polite form of request concerning one's eating or drinking, 297.

7.

a. いたゞきません *itadakimasen*, present negative of いたゞく *itadaku*, "put on the head,"="to receive respectfully;" is a polite verb in use for もらふ *morau* "receive."

b. それより *soregori*,="rather than that," indicates here, preference.

8.

a. もう *mō*, "more." なに も *nani mo*, "anything;"—here, with negative verb = "nothing," 131 = "will you have nothing more?"

b. こゝ に ある もの *koko ni aru mono*, "at here being things," = "these things." さげて *sagete*, from さげる *sageru*, "lower down," = "to carry away;" gerundial form, = "these things carrying away bring." etc.

c. いかに *ikani*, interrogative adverb, "what?" as, here, "what thought?" = "what do you think?"

9.

a. せかい ぢう *sekai jū*, "the whole world." おとる とと *otoru*

koto, "arise thing," = "that which happens." てき-ひやう *teki-hiō*, "fit comment." "as for me.....fit comment, that I think."

b. ご しようち *go shōchi*, etc., here = "It is acknowledged." たくみなること *takumi naru koto*:—たくみ *takumi*, "skill," combined with なる *naru*, "become," = たくみなこと *takuminakoto*, = skilful. しんり *shinri*, "truth."

c. で *de*, here "at" or "in;" so, "children of schools in America." ごくよい *goku yoi*, "extremely good," = "the best." をしへのいちぶ *oshie no ichibu*, "part of lessons," = "some lessons." まつたく *mattaku*, "wholly." このことわざのうちに *kono kotowaza no uchi ni*, "within this proverb."

d. For the use of や *ya* here, see 276. また は *mata wa*, is equivalent here to "and also." が *ga*, as adversative conjunction, "but," 267. れきし *rekishi*, history," "chronicles." しつて をります *shitte orimasu*, = "knowing is," = "knows;" from しる *shiru* "know," with auxiliary をる *oru* "be." ひと-びと *hito-bito* plural of ひと *hito* = "men," 104. *e.* いづれ も *izure mo*, "who even," = "every one." ぎろん には まけました *giron ni wa makemashita*, "argument in yielded," = "was defeated." まけました *makemashita* polite form of まけた *maketa*, 188. じつさいの *jissai no*, "really." かちをとりました *kachi wo torimashita*, "the victory took," = "were victorious."

10.

a. そのとほりです *sono tōri desu*, "That way is," = "It is that," = "Yes!"

b. かりに *kari ni*, = "for the time being." よの *yo no*, "of the world," = "worlds." かいかくしや *kaikakusha*, "reform persons, = "reformers." This しや *sha* as used in compound words, = "man"; as がくしや *gaku-sha*, "learning-man" or "scholar, etc,' ふとう *fugō*, "fitting to, "appropriate to."

c. これから *kore kara* "after this," = "now." といつて よからう と おもひます *to itte yokarō to omoimasu*, "that saying (it) will be well, that I think," = I think it will be well to say that (the *Ha* proverb is appropriate to bigots, etc.).

d. げじよ *gejo*, "servant girl." いりきたる *irikitaru*, compound verb, from いる *iru*, "enter", and きたる *kitaru*, "come".

e. f. そのおかたの *sono o kata no*, "that honorable side of," = "the gentleman's." めいし *mei shi*, = "a visiting card." めい *mei*, used in compound words to convey special honor, as "celebrated," "illustrious," etc.; shows great respect on the part of the servant.

g. こちら へ *kochira ye*, = "Hither honourable guiding say," = "Ask the gentleman, etc. な *na*, a contraction of なさい *nasare*, = an affirmative imperative, with the main stem of the verb.

h. きのどく *kinoloku*, lit., "poison of spirit," in the common expression of "sorrow for," or "sympathy with," others. ここ まで *koko made*, "until here," = "at this place." おかなければ なりません *okanakereba narimasen*, "If not put aside will not do" = "must stop," Conv. 1, 13, *b*.

i. "Really now from Kyōto a friend having come," etc. たいせつ な *taisetsu na*, "important." ともだち が ひとり *tomodachi ga hitori*, 104, *a*.

j. ねがわれませう *negawaremasho*, = "may I ask," from ねがふ *negau* "to ask." The negative stem of ねがふ *negau* is ねがわ *negawa*, 169. From the negative stem is formed the passive or potential form ねがわれる *negawareru*, (200) whose polite form is ねがわれます *negawaremasu*, of which the future as ねがわれませう *negawaremashō*, = "may I ask, or "expect," or, in this connection, with か *ka* interrogative, = "can you come?"

11.

a. いつ でも *itsu demo*, "when whatever, = "at any time," or "always."

b. "For (で *de*) my pleasure." (お じゃま *ojama*, etc.,) "obstruction doing becomes not," = "must not become an inconvenience."

c. いつ も *itsu mo*, "always." うけて *ukete*, "receiving." たいてい なん じ ごろ *taitei nanji goro*, "about what hour time?"

12.

a. すぐ のち *sugu nochi*, = "immediately after." なら *nara*, contraction of ならば *naraba*, = "if." いちばん よい *ichiban yoi* = "best," 213.

b. おいで なれば *oide nareba*, = "If you come." いたされませう *itasaremashō*, potential future (203) of いたす *itasu*, "can be done." じうぶん *jūbun*, "fully."

13.

a. おくさま *okusama* from おく *oku*, "back part of the house," with the honorific suffix さま *sama*, = "lady of the house;" it having been customary for a lady in ancient Japan to stay in rooms remote from the front of a house. よろしく *yoroshiku*, "well," =

"compliments;" the words "please say," = 'present," or "give," being understood, 102.

b. どうぞ これ にて *dōzo kore nite*, "Please with this," *i.e.* "Please stop here."

c. げんくわん *genkwan*, etc., "As far as the porch it is unrest," = "I shall be very much disturbed if you go with me to the door." The phrase is a polite protest.

14.

a. いや *iya*, etc, "No, there is no reason at all for being disturbed."

b. それ に *sore ni*, "besides." むかへ に でます から, *mukae ni demasu kara*, "because to meeting go out," = "because I go to meet." でます *demasu*, from でる *deru*, "go out."

c. てうちん *teuchin*, pronounced *chōchin*, etc., "Lantern honorable possession is?" = "Have you a lantern?"

15.

a. みち *michi*, etc., "Way well knowing is," = "I know the path well."

b. お やすみ なさい *o yasumi nasai*, "Honorable rest deign to do," = "Good night!"

CONVERSATION THIRD.

REMARK 1.

a. しばらく *shibaraku*, etc., a customary form of apology,—"For some time honorable negligence have done." しばらく *shibaraku*, "some time," long or short. ごぶさた *go busata*, "remissness," from さた *sata*, "communication," ぶ *bu*, negative prefix, and ご *go*, honorific prefix for the sake of the person addressed.

b. ごらん に なりました か *goran ni narimashita ka*, = "Have you seen?" ごらん *goran*, "august look," used only in polite address to another, 297.

2.

a. ハイ *hai*, exclamatory acknowledgment. It may mean "Yes!" or "I hear you," 233 and 280.

b. ぜんくわい *zenkwai*, = "complete restoration to health." だらう *darō*, a familiar verb form from て *de* and あらう *arō*;—あらう *arō* being the probable present of ある *aru*, "be." The two words here = "I suppose," or "I hope." いつたい *ittai*, literally, "one person," but

used here adverbially,="really"; —thus, "Really what having deigned to do thing is it?"="What happened?"

3.

a. かぜ を *kaze wo*, etc., "Wind having drawn, cruel affair met," —"Having caught cold I had a severe experience."

b. せんだつて *sendatte*, etc., "Recently here to came (time), the day after affair it is."

c, d. うして *soshite*, "and." あるいて あがりました の で *aruite agarimashita no de*, "walking went up thing, by means of." ひじやう に あつたかく なつて きました *hijō ni attakaku natte kimashita*, "exceedingly hot becam." (becoming came). あせ を かく *ase wo kaku*, "perspire." たいさう *taisō*,="freely."

e. ところ が *tokoro ga*,="So then." てら *tera*, "temple." とき に *toki ni*, "in time"="when." ふいて ゐまして *fuite imashite*="was blowing," see 98, *b*; see also p. 543, 22, *c*. しばらく の あひだ *shibaraku no aida*, "period of short time,"="a little while." きうそく いたして をります と *kyūsoku itashite orimasu to*, "rest doing, that being."—"to rest." In the sentence, つひ ぞく〳〵 と さむく なつて まゐりました *tsui zoku-zoku to samuku natte mairimashita*, the words ぞく〳〵 と さむく *zoku-zoku to samuku*, express the chill and cold feeling of "catching cold;" なつて まゐり ました *natte mairi mashita*, "becoming came,"="became."

4.

a. ぶよらじん *buyōjin* from よらじん *yōjin*, "caution," or "prudence," and ぶ *bu*, negative prefix. ね *ne*, 280.

b. もち で なかつた *mochi de nakatta*, "possession being without,"—"not having." もち *mochi* from もつ *motsu*, "to hold" or "possess," 166. なかつた *nakatta* "was not," or "had not;" certain past of なかる *nakaru*, (なく *naku* and ある *aru*), "is not," or "have not." See 219, negative verbal forms of adjective. See also 195.

5.

a. もつて *motte* etc., "As for having it was, but," etc. ふもと の はう *fumoto no hō*, "mountain foot's side,"="at the foot of the mountain." はう *hō*, "side." Conversation 1. Remark 4, sentence *c*. おいて きた *oite kita*, "placing came,"="put," or "left."—おいて *oite* gerund of おく *oku*, "to put," 163.

6.

a. このごろ *konogoro*, "lately." あきの ひより *aki no hiyori*, "fine fall-days." けんのん *kennon* "danger."

b. たにま *tanima*, "valley-spaces." いただき *itadaki*, is used here literally as "the top of the head," or "summit" of the mountains. The figurative use of いただく *itadaku*, when one "receives respectfully" from another has been noticed. See also 297, for note of its figurative use.

7.

a. おそく なつて から *osoku natte kara*,="After becoming late." "*Kara* only has the sense of "after," when suffixed to the gerund in *te*, and in a few special locations, as, *itte kara*, "after going," *mimashite kara*, "after seeing," *kore kara*, "after this," *sore kara*, "after that." The past *itta kara* means "*because* he has gone," etc.,—Chamberlain's "Hand book," paragraph 100. ひの くれがた *hi no kure gata*,—"sun's going down side at,"="towards sunset." おひ〳〵 *oi-oi*, "gradually."

b. たいぶん *daibun*, "large part," "considerable,"="quite." たう-とう *tō-tō*, "in the end," or "as the result." いつしう-かんばかり *isshū kan bakari*, "one week only,"="about a week." ひつこんで ありました *hikkonde arimashita*, "withdrawing have been,"="confined." たくに *takuni*, "to the house." ひつこんで *hikkonde* 165.

8.

a. もう *mō*, abbreviation of もはや *mohaya*, "already." すつかり お よろしい *sukkari o yoroshii* "clearly good,"="all right."

b. ミカタ ふじん *mikata fujin*;—ふじん *fujin*, is "a noble's wife;"—here "Mikata lady,"=Mrs. Mikata.

9.

c. こんにち は *konnichi wa*, "As for the day, etc.,"=ordinary salutation for "Good day."

b. c. ひとつき あまり *hitotsuki amari*, etc., "More than a month honorable eyes have not hung upon has been, but to-day after a long time it is," (that I see you). These sentences contain the form of salutation common when friends in Japan meet socially,="For some time I have been very rude to you." "It is a long while since I have hung upon your honorable eyes" i.e. "been seen by you."

10.

a. お じぎ *o jigi*, = a salute made by bowing. なして *nashite*, gerund of なす *nasu*, "cause to be," = "make."

b. たく *taku*, "a house," but here used humbly to indicate the master of the house, *i.e.*, the speaker's "husband." お うはさ *o uwasa* "talk about another," = "what my husband has said of you." See notes on First Conversation Rem. 9 *b.* for Kana *itashite orimashita*.

c. d. e. f. お はなし なさる さう です *o hanashi nasaru sō desu*. In this clause the phrase "I hear that," of the English equivalent on the opposite page is rendered by the suffix さう *sō*, = "looks like," "it is said that." With さう *sō*, and a verbal phrase such as, お はなし なさる *o hanashi nasaru*, an idiomatic expression conveying what is "said to be," or "is probably true," is made in Japanese. お じょうづ に *o jōzu ni* "cleverly," "skilfully."

11.

a. どう して *dō shite*, "How (is it possible)?" さう いふ こと *sō yū koto*, = "such a thing" 112. あります もの *arimasu mono*, "is thing," 113. = "is."

b. Read, わたくし *watakushi* not わたく し *wataku shi*. じつ に *jitsu ni*, "really." まづう *mazū*, "unpleasant to hear," or "taste."

13.

a. すこし て も *sukoshi de mo*, etc. "If even a little, it is good," etc. だんなさん の *dannasan no*, "the master's = "husband's." お かげ *o kage*, "shade," "power," "help."

14.

a. おどろく べき ほど *odoroku beki hodo*, = "must be astonished at quantity," = so great (a progress) that it is wonderful." べき *beki*, see below, Rem. 21, *a.* a suffix which gives an adjectival quality to verbs and the meaning of "can," "should," or "possibility," and "necessity." Notice the polite まうして おります *mōshite orimasu*, as an equivalent for "says."

b. お こし に なる の を *o koshi ni naru no wo*, = "honorable crossing over become things," = "your visits." たのしみ に して *tanoshimi ni shite*, = "causing pleasure." から *kara*, "on account of this." しぢう, *shijū* etc., = "always coming." まこと に けつこう *makoto ni kekkō*, etc., "Really it is splendid!"

c. d. おつてもと *kattemoto*, "convenience department," = "kitchen." みまわらねば なりません *mimawaraneba nari masen*, = "must go around overlooking; from みまわる *mimawaru* "oversee," "superintend."

15.

a. b. おそらく *osoraku*, contraction of おそらくは *osoraku wa* = "I am afraid that," "I Suppose." せつちやう *zetsuchiyau*, pronounced *zetchō*, = "mountain summit." と いふ やう な かんがへ *tō iū yō na kangae*, "that kind of thought." しなかつた *shinakatta*, 197.

16.

a. さう です と も *sō desu to mo*, = "That is even so."

b. あそこ に いて も *asoko ni ite mo*, etc. "Being there or being any where, that kind of thought does not arise." For も repeated in a negative sentence, see 272.

c. なに ごと に て も *nani goto ni demo*, "in everything." このみます *konomimasu*, from このむ *konomu*, "to enjoy."

d. いつた ひと *itta hito*, "said person," = "person who said," or "made (that proverb)." ごく こゝろ の せまい ひと *goku kokoro no semai hito*, = "persons of very small heart." しつて おつた *shitte otta*, = "knew," from しる *shiru*, and おる *oru*; here with でせう *deshō*, the verb-phrase = "probably knew."

e. ご もつとも *go mottomo*, "honorably right," *i.e.* "You were right (in calling it, etc.)

f. おほぞら *ōzora*, "the sky," 115. りつぱ *rippa*, "magnificent." じぶん で *jibun de*, "by himself," = "by means of his own sight." みる ことが できる *miru koto ga dekiru*, = "can see." とをめがね *tōmegane*, "far eye glass," = "telescope." ばか な にんげん *baka na ningen*, "foolish man," = "fool." ありません か *arimasen ka*, "is he not?"

17.

a. だが せけん *daga seken*, etc. "Yes, but in the world, so doing people also there are." だが *daga*, 277.

b. さう いふ ひと *sō iū hito*, "that kind of people." や *ya*, 276. その ほか *sono hoka*, "besides this," "moreover." いろ〳〵 の ことがら *iro-iro no kotogara*, "all kinds of circumstances." すき まあな *suki ana*, = "peep-holes," 120.

c. このやう な *kono yō na*, "this kind of." = "such." じんぶつ も *jimbutsu mo*, "character also."

18.

b. お はなし を ねがいます *o hanashi wo negaimasu*, "(more slowly) honorable speaking I request."

b. わたくし に は *watakushi ni wa*, = "for me." そんな に はやく *sonna ni hayaku*, = "so quickly." きいとる こと *kikitoru koto*, = "hearing seize fact." = "understanding." できません *dekimasen*. "can not."

19.

a. そこ で *soko de*, etc. "There, my probable saying that thinking is, beside, is not," = "Well, what I am thinking I may say is nothing but this," = "I mean this."

b. じだい *jidai*,—"age," "era." わが くに の せんぱい *waga kuni no sempai*, "our country's leaders of the past." いま より *ima kara* —いぜん に *izen ni*, "from now about thirty years ago." いぜん に *izen ni*, "previously." わが ニツポン *waga nippon*, "Our Japan." どの くに に も をとらぬ ほど に *dono kuni ni mo otora nu hodo ni*, "whatever country it may be, to that degree not inferior." しんぽ-てき に なつて ぶんめい に すいめる くに に しやう と いたしましたが, *shimpo-teki ni natte bunmei ni suisumeru kuni ni shiyō to itashimashita ga* "capable of progress becoming, enlightenment in advancing, national disposition that did, but." こんにち と なる *konnichi to naru*, etc. "To-day even still the old feudal system, wish to restore (くわいふくしたい *kwaifuku shitai*), that thinking persons there are.

Here, the thoughts expressed in four sentences of the English text are involved by the Japanese speaker in only one sentence. This is a peculiarity with which the student early in his study should become familiar. "One of the most essential characteristics of the Japanese language," says Professor Chamberlain, "is the extreme degree to which it pushes the synthetic tendency in the structure of sentences. Japanese always tries to incorporate the whole of a statement, however complex it may be and however numerous its parts, with'n the limits of a single sentence, whose members are all mutually interdependent. In fact the normal Japanese sentence is a paragraph, or (so to say) an organism." See 96, 97, 98.

b. かう いふ ひと〴〵 こそ *kō iu hito-bito koso*, "such people;" こそ

koso is a particle, placing especial emphasis upon the word or phrase it follows. いはゆる *iwauru*, "as aforesaid," an exceptional verbal form of いふ *iū*, and = "the so-called," "the above mentioned." のぞく れんぢう *nozoku renjū*, "exercise themselves in peeping."

20.

a. b. しんじつ *shinjitsu*, (に *ni* understood), = "sincerely." だい しやう り *daishōri*, "great victory."

21.

a. もと より *moto yori*, "From the beginning," = "Of course!" なす べき しごと *nasu beki shigoto*, etc., "Must be done work extraordinarily enough yet is, but." Mr. W. G. Aston says of べき *beki*, "It is used in many different shades of meaning such as to express probability, possibility, moral obligation, necessity, futurity etc., and may be rendered according to circumstances by "probably," "may," "ought," "must," "should," "will" etc." たへず *taezu*, "unceasing," negative gerund of たへる *taeru*, "to end," "fail." 188. しんぽ *shinpo*, "progress." しつゝ *shitsutsu*, a combination of し *shi*, main stem of する *suru*, "do," and つゝ *tsutsu*, a verbal suffix showing *simultaneity* of time of action, = "at the same time with," or "that;" here, "I think that as a nation at the same time we are unceasing (ly) doing progress."

22.

a. b. しかし との うへ *shikashi kono ue* = "But beyond this." お はなし を つゞけ ましたら *o hanashi wo tsuzuke mashitara*, "if we had continued the talk." まる で *maru de*, = "wholly." あなた の かうしやく に *anata no kōshaku ni*, "in your exposition." なつて しまいませう *natte shimaimashō* "becoming will end," = "will become." Here the auxiliary verbal form from しまう *shimō* "to finish," expresses the complete transformation of Mr. Mikata's talk into a lecture, not the ending of the talk. The verb しまう *shimō*, merely aids the expression of the idea involved in なつて *natte*. うへ-て soete, from うへる *soeru*, "to add," as a smaller thing to a greater.

23.

a. やめ に いたしませう *yame ni itashimashō*, a much less abrupt form of speech than the English "Let us stop!"="Let us make an end."

b. c. しらべてみやう *shirabete miyō*, "knowing see,"="look for." じや ありませんか *ja arimasen ka*, an idiomatic expression by which the Japanese avoid the English imperative "Let us." It ends the sentence with a request instead of a command.

CONVERSATION FOURTH

REMARK 1.

a. みじかい こと *mijikai koto*="shortness," 111. しらせ やう *shirase yō*, "so as to cause to know,"="to let us know," 203. やう *yō*, indicates "manner," "mode," "in order to." と いふ の *to iū no*, here の *no*, as observed before, appears as one of the most common idioms of Japanese speech: it is an equivalent for こと *koto* or もの *mono*, "fact," or "thing." In speech this の *no* often loses its vowel sound and becomes a mere interposed *n* between the words adjoining.

b. しかし *shikashi*, "nevertheless," "but." しかし *shikashi* concedes the previous statement, but adds an elucidating statement or inquiry. かしこい ひと *kashikoi hito*, "a wise man." わが *waga* holds in it the notion of "own," as "my," "his," or "our own."

3.

a. ひと の よはい *hito no yowai*, "generation of man,"="days of our years." また *to mata*, "and also." すなはち *sunawachi*, here "consequently," "that is to say." と まうしまする *to mōshimasu*, "that say,"="say; 275 *b.*, from polite verb まうす *mōsu*.

4.

a. さう て なからう *sō de naka rō*, "'Will not be so,' that I think."

b. とうけいか の あらはす ところ に よれば *tōkeika no arawasu tokoro ni yoreba*, "According to our country's statistics' reports." に よれば *ni yoreba*, "according to." すくなく とも *sukunaku tomo*, "although few,"="not extensive." ながい いき *naga iki*,="long-life ones,"="centenarians." した ところ の ひと *shita tokoro no hito*,=した ひと *shitahito*, "did persons,"="the long-lived people" spoken of. The words ところ の *tokoro no*, are here superfluous; but, as Prof. Chamberlain says of these words, they are often used by the upper classes in relative phrases as a sort of substitute for the relative pronouns "who," "which," and "that." They "add nothing to the

sense and only encumber the construction." おびたゞしう *obitadashu*, "many

c. もつとも *mottomo*, "however." いま ほど *ima hodo*, "present amount." へいきん の じゆみやう *heikin no jumyō*, "average of life," なかつた でせう *nakatta deshō*, "was probably not." これとて も *koretote mo*,="even if this," ="however this may be." たしか に *tashika ni* etc., "Exactly to be measured thing is not," ="something not to be measured absolutely."

d. つまり *tsumari*, "After all." どちら の *dochira no*——こと も *kodo mo*,="also the things spoken of in either proverb." だけ *dake*, here, "only." だらう *darō*, gives the force of "supposition" to the remark.

5.

a. すつかり *sukkari*, "wholly," "without reserve." のち *nochi*, "after" (he has become fifty). かげふ *kagefu*, pronounced *kagyō*, "business." らく-いんきよ *raku inkyo*,=one who has retired from business to enjoy leisure in old age.

b. ふうしう *fūshū*, "habit" "propensity."

6.

a. ご じようだん *go jōdan*, etc. Very polite form of reply.

b. あまり *amari*, "exceedingly," "too much;" it becomes "not much," "not very," when used with a negative verb, as here.

7.

a. ぎろん を すれば *giron wo sureba*, "If we did discussion,"= "if we argued." わたくし の はう *watakushi no hō*, "my side,"= "I."

b. ふせぐ こと *fusegu koto*, "resist fact,"="resistance," 111.

c. ぶつけうと ら *bukkyōto ra*,="Buddhist persons." なげく の は どう いふ わけ でせう *nageku no wa dō iu wake deshō*, "lamentation as for, what reason may there be?" この よ の せいくわつ *kono yo no seikwatsu*, "living of this world,"="this life." のがれる こと *nogareru koto*,="escape." よろこばねば ならぬ はづ *yorokobaneba naranu hazu*, "ought to be glad." よろこばる *yorokobaru*, "to be glad," said of others. はづ *hazu* a word indicating "obligation," or "duty." It is much used as an auxiliary in speech to show what "ought," or "should" be done.

b. かれら に とりて *karera ni tori te*, "with regard to these."

ばん あく ちう の *ban aku chū no*, "among all evils." もつとも おほひなる もの *mottomo ōinaru mono*, "greatest thing." もつとも *mottomo* here used as superlative sign.

8.

a. ぶつけう しんと *bukkyo shinto*, "Buddhist believers."

b. それ に また *sore ni mata*, = "then again." ない *mai* (are) not." どうやう に *dōyō ni*, "in the same way." The sentence reads, somewhat literally;—"Then again, in the same way that the American people are not real Christians, Japanese people again also real Buddhists are not."

10.

a. されば *sareba* = さ あれば *sa areba*, "if it be so" = "well then." おのれ を *onore wo*, etc., "self casting away." ひと の ため に なれ *hito no tame ni nare*, "for man's sake to live." ほんたう の をしへ *hontō no oshie*, "real doctrine." じぶん を あいして *jibun wo aishite*, "loving self." かち を あらさう こと *kachi wo arasō koto*, = "struggle for victory." はんたい して *hantai shite*, = "contrary." "opposing."

b. たのしんで をりまして *tanoshinde orimashite*, = "enjoy."

11.

a. たゞしい *tadashii*, = "right," "correct." The "probability," or "possibility," expressed in the sentence lies in both たぶん *taun*, the first, and ございませう *gozaimashō* the last, words.

b. ご しやうち の とほり *go shōchi no tōri*, = "as you know." ご つかふ の よい *go tsugō no yoi*, = "know well how to use the language," = "have the advantage."

c. さへ できた なら *sae dekita nara*, = "if there were ability (to talk)." この こと に ついて *kono koto ni tsuite*, "concerning this matter." いひたい *iitai*, "wish to say." おもつて ゐる *omotte iru*, "am thinking."

d. こがね の ちゑ *kogane no chie*, "golden wisdom" = "coined wisdom." すなはち *sunawachi*, etc., "that is to say, in relation to the *Ho* proverb what honorable thought is there?" or "have you?"

CONVERSATION FIFTH.

REMARK 1.

a. きんげん *kingen*, "golden saying," = "maxim." べつ に *betsu*

ni, "separately." ぎろん も ありますまい *giron mo arimasumai* "argument also will probably not be."

2.

a. b. ほまれ が ある *homare ga aru*, "praise is,"="having praise." そしり の ない はう *soshiri no nai hō*, "not being of praise side,"="absence of praise." お かんがへ です か *o kangae desu ka*, "honorable opinion is it?"="do you believe?"

c. わたくし ども *watakushi domo*,="we," 123. すべて *subete*,="all;" from すべる *suberu* "to unite in a whole." せかい に しられて それば *sekai ni shirarete oreba*,="if to the world known is," 201; 195, *e.*

3.

a. よ の なか の ひと *yo no naka no hito*, "the world's within's people,"="the human world." よ の なか *yo no naka*——です から *desu kara*,="Because this world's people are seeking only (のみ *nomi*) fault." だれ も *dare mo*——ありません *arimasen*, "Whoever blame has not, the thing in proportion to, there is no splendid praise."

b. もし も *moshi mo*, "In case that." いつてん の ひなん *itten no hinan*," one spot's fault," here with ない *nai*,="no fault." と いつた なら *to itta nara*, "that if it be said," いはれる だけ の ほめ ことば *iwareru dake no home kotoba*,="as much praise as possible." ほめ ことば *home kotoba*, "praise-words," 120. いはれる *iwareru*, passive, or potential of いふ *iu* "say,"="can be said," 199, and 203.

4.

a. お とり なさる の なら *o tori nasaru no nara*,="If you take (this proverb with that meaning)." それ で よう ございます が、 *sore de yō gozaimasu ga*, "it is right, but." その とほり *sono tōri*, "in that way,"="so," as in "why not say so?"

5.

a. なり やすい もの *nari yasui mono*, "becomes easily thing," "easily becomes."

b. それ に *sore ni*,—いけません *ikemasen*, "Then, again, a man engaging in a struggling after praise, really it won't go."

c. だん〳〵 に *dan-dan ni*, "gradually," こうまん *kōman*, "haughtiness."

d. ぎむ *gimu*, "duty." つくす *tsukusu*, "to do the utmost." なければ なりません *nakereba narimasen*, expresses the "obligation" intended by the speaker, = "should."

6.

a. しようにん いたします *shōnin itashimasu*, = "to do acknowledgment," = "admit."

b. けんかい *kenkai*, "opinion." つうれい の よわい にんげん に とりて *tsūrei no yowai ningen ni torite*, "With regard to common weak humanity." たか すぎます *taka sugimasu*, "too high."

c. とく に たいする *toku ni taisuru*, "fronting virtue," = "for virtue." むくひ が ない やう に なる とき に *mukui ga nai yō ni naru toki ni*, = "no time of reward." ぜんじ *zenji*, "good-deeds," ひじよう に すくなく *hijō ni sukunaku*, = "extremely few."

7.

a. さう か も しれません *sō ka mo shiremasen*, An idiom indicating "probability." Literally "Is it so? even can not be known," (but it probably is so).

b. ことわざ を つくつた ひと *kotowaza wo tsukutta hito*, "man who made the proverb." かく ある べき もの *kaku aru beki mono*, = "as should be," literally, "must be manner." がわ から *gawa kara*, "from the side of." がわ *gawa* for かわ *kara*, "side-row." さう いつた だらう *sō itta darō*, "so probably said." じつさい の ありさま *jissai no arisama*, "actual condition." ありさま *arisama*, from main stem of ある *aru* "be," and さま *sama* "form," or "condition." しつて ゐた の でせう が *shitte ita no deshō ga*, = "probably knew, but," だうとく-じやう *dōtoku-jō*, = "morally," from だうとく *dōtoku*, "morality" and じよう *jō* "above," i.e. "upon morality." ちい に *chii ni*, "to the grade," or "level."

8.

a. よぢ のぼる べき せつちやう *yoji noboru beki zetchō*, "a summit that must be scrambled up to." かれ これ まうしません *kare kore mōshimasen*, "that or this, say not," = "I shall not say anything one way or another about it."

b. ためす もの *tamesu mono*, "trying thing," = "test." ひどい ことわざ *hidoi kotowaza*, "severe proverb."

c. とにかく *tonikaku*, "at any rate." むるい なし *murui na*, "unequalled."

せつけう-か *sekkyō-ka* "preacher." This か *ka* is an affix of "occupation," *e.g.* はなし-か *hanashi-ka*, "story teller."

d. けつして *kesshite*, "never" 231. つぎ の ことわざ に *tsugi no kotowaza ni*, "in the next proverb." あらはして ある ひなん *arawashite aru hinan*, "visible fault," = "fault shown up." うけらるゝ こと は ありますまい *ukeraruru koto wa arimasumai*, "to be the subject of is probably not," = "are not guilty (of the fault)."

Nori no Hatsu-ne, (pp. 571-572).

い *line.* ひ を かさね *hi wo kasane*, literally "to pile up the days," *i.e.* to spend or waste the time for any purpose.

ろ ,, るてん *ruten*, literally, "flowing and rolling: transmigration of the soul into angel, man, brute, etc, according to the merits of its deeds."

は ,, はかなく *hakanaku*, "without success," "evanescent."

ほ ,, The writer of this hymn belonged to a Buddhist sect which believes it possible for all mankind to attain to perfect Buddhahood. ほとけ *hotoke*, or "Buddhas, are men, who have toiled upward through successive stages of existence to the calm of perfect holiness."

ち ,, うきみ *ukimi*. うき *uki*, "floating," "drifting." み *mi*, "body," "concrete self." うきみ *ukimi*, is "uncertain" or "changeable life," = "vain selves."

を ,, さんづがわ *sanzugawa*, "River of Three Paths"; a river flowing in the underworld according to the Buddhist mythology, over which the souls of the dead go; at which a road divides into three paths leading respectively to the worlds of "Demons," of "Brutes," and of the "Hungry Ones."

れ ,, れんり *renri*, "union by growing together." Two branches of a tree becoming one branch are thought of as a symbol of happiness. The Japanese refer to it as a figure of the dearest human relation, that of husband and wife.

な ,, なむ refers to the sacred phrase "NAMU AMIDA BUDDHA," peculiar to some of the Buddhist sects, *e.g.* Jōdo and Shinshiu. The believers in AMIDA BUDDHA, gain salvation simply by their faith in AMIDA. "Salvation" is "the attainment of Nirvana, which means eternal happiness."

も *line.* "From the time of putting faith in the saving power of Buddha, we do not need any power of self-help, but need only keep his mercy in heart and invoke his name."

ら „ Unheeded advice is likened to the blowing of the east-wind into a horse's ears.

む „ むじやう の あらし *mujō no arashi* or あらし *kaze*, "not-constant" wind, = "Death wind." "He was carried away" by this wind, = "he is dead."

い(ゐ) *line.* いま の いま まで *ima no ima ma de*, "till now of now," "till the present of the present," = "at this very moment." This line properly should commence with ゐ *wi* not い *i*, but the writer of the hymn apparently had not at command a fit word beginning with ゐ *wi*.

て „ When the Buddha was born he sank from his mother's side upon a blue lotus-flower, and, says the legend, from his body radiated a brilliant light that illuminated the universe. Soon afterwards the child descended from the lotus, pointed with his right hand to heaven, with his left to the earth, and exclaimed with the voice of a lion;—"I alone of all beings in heaven above and under the heavens am worthy of honor."

さ „ さんぼう *sambō*, the *Sambō*, are the three precious things of Buddhism, namely, the Buddhist ritual and body of doctrine, or the "Law"; the priesthood, or the "Church," and salvation into Nirvana, or "Buddhahood."

き „ The Jōdo Buddhists believe that salvation is merited by one's simply repeating the invocation to Amida. "NAMU AMIDA BUDDHA," "I adore thee, Eternal Buddha."

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